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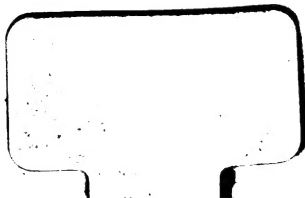
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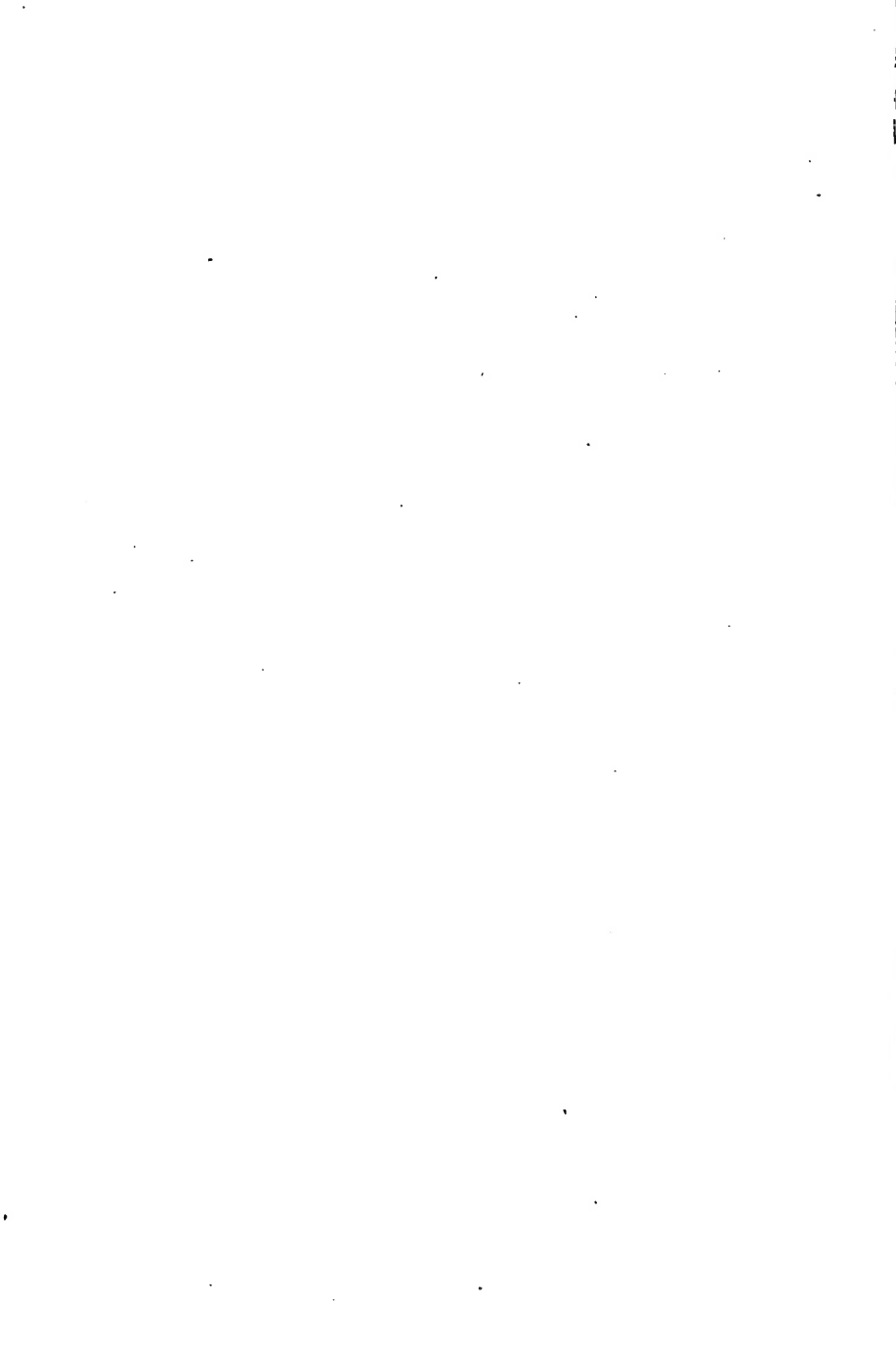
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**THE**  
**ANTIGONE OF SOPHOCLES**



*Alinari photo.]*

**SOPHOCLES.** (From the statue in the Lateran Gallery, Rome.)

# ANTIGONE OF SOFOCLES

TRANSLATED BY E. V. Rieu

LONDON: J. M. Dent & Co.



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NEW YORK: J. M. Dent & Co.





THE  
ANTIGONE OF SOPHOCLES

EDITED

WITH AN INTRODUCTION AND NOTES

BY

G. H. WELLS, M.A.

ASSISTANT MASTER AT MERCHANT TAYLORS' SCHOOL

*WITH ILLUSTRATIONS*



LONDON: GEORGE BELL & SONS  
YORK STREET, COVENT GARDEN

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June 29, 1932

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## P R E F A C E

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THE present edition of the *Antigone* is based upon that of Wolf-Bellermann, Leipzig, 1892. The text of that edition is followed except in a few cases where other readings appeared to be preferable. The editor expresses his obligations, besides, to the exhaustive edition of Professor Jebb, and to that of Professor Campbell. Also to Professor Butcher's *Treatise on Aristotle's Theory of Poetry and Fine Art*, and to Mr. Haigh's *Attic Theatre*. References on points of syntax are made to Professor Goodwin's *Moods and Tenses*, ed. 1897, to Mr. Thompson's *Greek Syntax*, and to Mr. Buckland Green's *Notes on Greek and Latin Syntax*, 1897.



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## CHRONOLOGICAL TABLE



[Several of these dates must be regarded as approximate.]

- B. C.
- 535. Thespis of Icarus in Attica introduces the Actor.
  - 525. Birth of Aeschylus at Eleusis.
  - 523. Choerilus exhibits tragedies.
  - 511. Phrynichus' first victory in tragedy.
  - 510. Expulsion of the despot Hippias. Constitution of Cleisthenes.
  - 499. Aeschylus competes in tragedy with Choerilus and Pratinas.
  - 495. Birth of Sophocles.
  - 491. Phrynichus fined for his drama, *Capture of Miletus*.
  - 490. Marathon; Aeschylus present at the battle.
  - 484. Birth of Herodotus.
  - 480. Battles of Thermopylae, Artemisium, Salamis.
  - 479. Battles of Plataea and Mycale.
  - 472. Aeschylus' *Persae*.
  - 469. Birth of Socrates.
  - 468. Sophocles obtains a victory over Aeschylus.
  - 467. Aeschylus' *Seven against Thebes*.
  - 458. Aeschylus' *Agamemnon*, *Choephores*, *Eumenides*.
  - 457. Battle of Tanagra.
  - 455. Euripides' *Peliades*, third prize.
  - 447. Battle of Coronea.
  - 441. Sophocles' *Antigone*. He is elected *σπαργός*.
  - 438. Euripides' *Alceste*. Completion of the Parthenon.
  - 431. Euripides' *Medea*. Peloponnesian war begins.
  - 429. Death of Pericles.
  - 428. Euripides' *Hippolytus*. Revolt of Lesbos.

- 427. Aristophanes' *Banqueters*.
- 426. Aristophanes' *Babylonians*.
- 425. Aristophanes' *Acharnians*. Cratinus second place, Eupolis  
third. Death of Herodotus.
- 424. Battle of Delium. Aristophanes' *Knights*.
- 423. Aristophanes' *Clouds*.
- 422. The *Wasps*.
- 421. The *Peace*.
- 416. Agathon wins a prize for tragedy.
- 415. Sicilian expedition. Euripides' *Troades*.
- 414. Aristophanes' *Birds*.
- 412. Euripides' *Andromeda*.
- 409. Sophocles' *Philoctetes*.
- 406. Death of Sophocles.
- 405. Aristophanes' *Frogs*.
- 404. Fall of Athens.
- 401. *Oedipus at Colonus* brought out.
- 399. Death of Socrates.

## INTRODUCTION

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### The Greek Drama.

THE source of the Greek Drama is to be found in the choral odes or dithyrambs that were sung at the festivals of the god Dionysus to the sound of the flute, and accompanied with dancing or rhythmical gestures. In every chorus there was a leader, χορηγός or κορυφαῖος, and it is from this personage that the Actor, and with him the Drama, was developed. The first advance from the purely choral performance was the recitation of a monologue by the leader in the intervals of the choral odes: the next stage is reached in dialogue between the leader and the chorus; and then follows the substitution of an actor, or 'answerer' (ὑποκριτής), the introduction of whom is attributed to Thespis, probably about 535 B.C., or earlier. Of Thespis Horace writes thus in the *Ars Poetica*, ll. 275-7:

'Ignotum tragicæ genus invenisse Camenæ  
Dicitur et plaustri vexisse poemata Thespis,  
Quæ canerent agerentque peruncti faecibus ora.'

In this passage, according to Müller, the waggon and the faces smeared with the lees of wine belong to the origin of comedy, not to that of tragedy; but the word *agerent*, at any rate, is confirmatory of the view that Thespis introduced the Actor.

The Actor, however, at this early period, was of less importance than the Chorus: the history of the Drama is the history of the gradual subordination of chorus to actor.



Thus, in the existing dramas of Aeschylus, the part of the chorus is usually about one-half of the play; in the *Supplices* it is three-fifths; whilst in the latest play of Euripides it sinks to one-ninth.

These considerations alone point to choral worship as the source of the Drama, but there are many other indications leading in the same direction. The dramatic performances at Athens took place at the festivals of Dionysus, viz. the Lenaea in the month Gamelion (January), and the Great Dionysia in Elaphebolion (March). They took place, moreover, in the theatre of Dionysus, which was built in the Lenaeum ('belonging to the wine-press'), the sacred enclosure of Dionysus, south-east of the Acropolis, close to two of his temples: the *θυμέλη*, or altar of Dionysus, stood in the middle of the *ὀρχήστρα*, or circular dancing-place of the chorus: and Dionysus' chief priest sat in the seat of honour at the performances. It should also be noticed that choral performances of dithyrambs, i. e. songs telling of Dionysus' birth and fortunes, survived side by side with the fully developed drama at the Great Dionysia.

The Drama, then, developed as it was from choral worship, was regarded in Greece in the light of a religious act, as a ceremonial in honour of Dionysus, and as part of his cult. During the performances of the dramas at Athens prisoners were released, debtors were treated with indulgence, a general holiday was observed, and litigation was suspended.

At the Great Dionysia three poets were nominated by the Archon to give their plays to the public, both in tragedy and comedy; and whilst each tragic poet offered three tragedies and a satyric drama, each comic poet offered but one comedy. The three tragedies might form a connected series concerned with one subject, or the subject might be different in each play: and the satyric drama which followed the three tragedies was a travesty of some tragic subject, which often, but not invariably, had reference to the tragedies immediately preceding it.

These three sets of tragedies with their satyric dramas were probably performed on three successive days, and

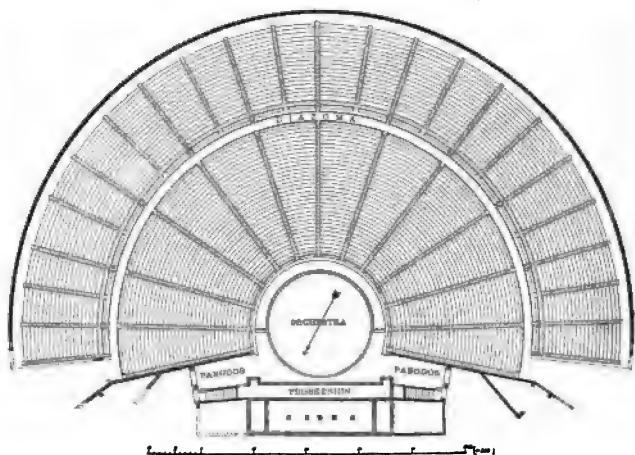
during the same festival the performance of comedies and dithyrambic contests also took place.

Such was the entertainment provided for the Athenian people at the festival of Dionysus. The audience entered the theatre soon after sunrise, and remained there for the greater part of the day. The priests, archons and other public functionaries occupied the seats of honour, together with ambassadors from foreign states and distinguished visitors. Before the performance began the revenue collected from the Athenian allies was brought in, and solemnly placed in the orchestra before the whole audience. This audience, in round numbers, consisted of 25,000 persons, practically the whole number of adult citizens, with some women and youths; and we can gain some idea of the intellectual cultivation of the Athenian people in the fifth century before Christ if we picture to ourselves the spectacle of a whole population meeting together day after day, and throughout the day, to listen both critically and enthusiastically to works of the highest artistic excellence.

### The Greek Theatre.

The plan of the Greek theatre presents a circle nearly surrounded by tiers of seats, which rose gently one above another. In the early period, when there were no actors, and the Chorus were the only performers, the circle, *δρχήστρα*, or dancing-place of the Chorus, was probably surrounded entirely by seats. When the Actor began to claim attention, it can be imagined that that part of the circle of seats which was least adapted for viewing his performance fell into disuse. The tradition is that the Actor originally mounted upon a table to give his monologue, and that this table was the germ of the stage. One of the terms for the stage is *σκηνή*, the first meaning of which is 'tent' or 'booth'; and was originally applied to that tent or booth in which the Actor kept and donned his costume. Next, it came to mean the back part of the stage, and in the fifth century B.C. would imply the stone structure which

faced the audience, in front of which was the actual stage, standing about twelve feet from the ground<sup>1</sup>. This stone structure had one or more doors, whence the actors appeared, and upon it was stretched the back scene, usually representing a palace or temple, sometimes the open country or seashore, which remained unchanged throughout the play. The stage itself was only a few feet in depth, varying from ten to fifteen, but ran almost the whole length of the *σκηνή*, about 130 feet. It is probable that



PLAN OF THE THEATRE AT EPIDAUROS.

movable steps were placed against it, in order that the actor might, if required, descend to the *ὀρχήστρα*, or the Chorus ascend to the stage. The back scene remained unchanged, as has been said; and the slight variations that were required in scenery were effected by the *περίακτοι*, triangular prisms, placed at each end of the stage, which could be made to revolve on a socket: on their surfaces were painted scenery which was appropriate to the per-

<sup>1</sup> It is not improbable that in the fifth century B.C. the stage was lower than at a subsequent period.



THE THEATRE OF DIONYSUS AT ATHENS. (From a photograph.)

manent background. There was another device, called the *ἐκκύκλημα*, a movable platform, which could be wheeled out on to the stage, and supported a body, a group, or tableau, upon the occasion of a murder or other act of violence. Thus in the present play the *ἐκκύκλημα* is rolled out, and presents the dead body of Eurydice. Lastly, there was the *μηχανή*, which was a contrivance for lowering gods or heroes on to the stage from above.

The auditorium of rising tiers of seats was divided into sections, *κερκίδες*, Latin *cunei*, by narrow gangways, fourteen



TRAGIC MASKS.

in number in the theatre of Dionysus at Athens; whilst there were usually one or two passages running horizontally, like a belt, round the auditorium.

In order that such a vast concourse of spectators might be able to hear the actors, great care was taken in the architecture of the theatre that its acoustic properties should be of the best. The *σκηνή* was of considerable height, and would in itself assist the voice of the actor in reaching the audience. For the actor a clear and strong voice was indispensable, the mask that he wore had a wide mouth to give free exit to the sound, and he himself was raised to an additional height upon the *κόθορνος* or tragic boot.

From the situation of the Dionysiac theatre at Athens, it became customary to regard the right of the stage (from the actor's point of view) as leading to the country, the left as leading into the town. As soon, then, as an actor made his appearance upon the stage, the audience were at once informed of the direction whence he had come, and were in a position to follow more easily the tale he had to tell.



SCENE FROM A TRAGEDY, SHOWING THE COTHURNUS.  
(From a wall-painting at Pompeii.)

### Tragedy.

*Ἔστιν οὖν τραγῳδία μίμησις πράξεως σπουδαίας καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένη λόγῳ χωρὶς ἐκάστω τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι' ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων παθημάτων κάθαρσιν.*—Aristotle, *Poetic*, 6.

‘Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of those emotions.’—Butcher's Translation.

Such is Aristotle's definition of Tragedy.



The term *μίμησις* in this definition is rendered unavoidably, but inadequately, by 'imitation'; it means a good deal more than imitation, and implies, not merely the visible presentment of certain actions or events, but of those events as they are conceived of in the mind of the poet, or, as Aristotle says, as they might be imagined to happen, *οἷα δὲ γένοιτο* (*Poet.* ix). This distinction is most important: it constitutes the difference, says Aristotle in the same chapter, between History and Poetry, the former treating of the Particular, the latter expressing the Universal, *τὰ καθόλου*. Tragedy thus, as a kind of Poetry, is a work of art, as presenting to us not a series of actual but of idealized events, in which the poet is at liberty to work out character by means of incidents in accordance with probability, *διὰ τῶν εἰκότων*, and by removing all that is not necessary to his purpose to set before us broad principles and great truths: as Professor Butcher says, 'Beneath the individual fine art finds the universal.'

No one who has studied Tragedy, either Greek or modern, can have failed to notice that the subject is usually taken from an elevated sphere. It is some prince or princess, the scion of a noble family, or a celebrated warrior, whose fortunes or misfortunes form the theme of the drama. This fact is due to two or three causes, but chiefly to one which is allied to the principle just mentioned, the necessity for idealizing. In ch. xv of the *Poetic*, Aristotle tells us that Tragedy is an imitation of persons who are above the common level. Upon which Professor Butcher remarks that 'the private life of an individual, tragic as it may be in its inner quality, has never been made the subject of the highest tragedy.' We might perhaps find an exception to this canon in Emily Brontë's novel, *Wuthering Heights*, which, though clothed in the garb of an ordinary tale, delineates the resistless march of cruel fate through the history of a family in the unmistakable spirit of Greek Tragedy; and yet the family whose fortunes are narrated is of no note or celebrity. Still, the rule holds good in most great Tragedies. The tragic poet must, as

Aristotle says, preserve the type and yet ennoble it. And again, 'Sophocles said that he drew men as they ought to be, Euripides as they are' (*Poet.* xxv). Upon the stage also, especially a stage such as that of Athens where great difficulties of space and sound had to be overcome, a certain familiarity with the subject on the part of the audience was desirable, and this familiarity was only possible in the presentation of tales which had to do with famous people. Besides which, Aristotle adds, the poets looked out for situations best suited for them to work upon, and found them in the stories of a few families only (*Poet.* xiv). It has also been remarked that the characters of Greek Tragedy were in general rather types than individuals, such as the unfortunate hero, the overbearing tyrant, the suffering maiden.

In the definition above quoted, the phrase μέγεθος ἐχούσης embodies a canon of Greek taste which will hardly square with modern views. It is found stated absolutely in ch. vii of the *Poetic*, τὸ γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἐστὶ, 'Beauty depends on magnitude and order.' At this rate a coin of Sybaris, a carved gem, a small landscape by Turner, would have no claim to beauty.

The concluding words of the definition find their best and justest commentary in Milton's preface to his *Samson Agonistes*: 'Tragedy, as it was anciently composed, hath been ever held the gravest, moralest, and most profitable of all other poems: therefore said by Aristotle to be of power, by raising pity and fear, or terror, to purge the mind of those and such like passions—that is, to temper and reduce them to just measure with a kind of delight, stirred up by reading or seeing those passions well imitated.' The pith of the explanation lies in the words 'to reduce them to just measure.' Aristotle's whole system of ethics rests on the principle of Moderation, which had been embodied in the saying, Μηδὲν ἄγαν, 'Moderation in all things,' and his view of Tragedy here follows the same principle. He regards it as the function of Tragedy to cause the feelings mentioned to exercise themselves in their natural

way, and he considers that they will be thereby purged (κάθαρσις) or relieved. Boileau, the French critic and poet, adds his adherence to Aristotle's principle in *L'Art poétique*, chant iii :

'Si d'un beau mouvement l'agréable fureur  
Souvent ne nous remplit d'une douce terreur  
Ou n'excite en notre âme une pitié charmante,  
En vain vous étalez une scène savante.'

Thus far we have attempted to see what is the nature of Tragedy, and what is its function: but most closely connected with these is another point, the structure of a Tragic Drama. This, Aristotle says, is the first and most important part of Tragedy: τοῦτο καὶ πρῶτον καὶ μέγιστον τῆς τραγῳδίας ἐστίν (*Poet.* vii). There is one indispensable quality in the Plot, μῦθος or πραγμάτων σύστασις, and that is Unity. Aristotle speaks of the μῦθος as ἀρχὴ καὶ οἶον ψυχῇ τῆς τραγῳδίας. But if the Plot be the soul of Tragedy, Unity is the soul of the Plot. It is to no purpose if a writer string together a number of incidents, even if the same person figure as the hero in all of them: the result will not be a work of art, a poem, a Tragedy. No: the incidents, and the very characters themselves, must all tend in a given direction, towards an intelligible end; they must group themselves round a centre, and no character or incident can be admitted that does not form an organic part of the poetic creation: otherwise the structure of the whole drama will be disjointed and disturbed.

Out of this simple and clearly-stated canon of Aristotle has been evolved the false doctrine of the so-called three unities of the Drama, which are said to be those of action, time, and place. This false notion appears to have arisen among the French *littérateurs* of the seventeenth century, and to have been stereotyped in the lines of Boileau:

'Qu'en un lieu, qu'en un jour, un seul fait accompli  
Tienne jusqu'à la fin le théâtre rempli.'

*L'Art poétique*, chant iii.

No sufficient warrant, however, can be found for the two latter, viz. those of time and place in Aristotle's *Poetic*; and we have only to recall such plays as *Julius Caesar* and *The Winter's Tale* to see how entirely such limits are disregarded by our own great poet.

Aiming, then, at Unity of Action, the tragic poets always fix our attention on a central figure, about whom, as in a group of statuary, but in strict subordination, the other characters are arranged. The *πρωταγωνιστής*, or chief actor, was all-important: it was left to him to choose his fellow-actors, whose duty it was to act as foils to him, and even to take care that the pitch of their voices did not rise above that of his.

We have compared the tragic actors to a group of statuary, but it is the belief of Lessing, the German critic, that the sculptor imitated the poet, not the poet the sculptor. He says, 'The artists followed the poet . . . they were furnished by him with their design, but since this design had to be transferred from one art to another, they found ample opportunity for the exercise of original thought' (*Laocoön*, ch. vi).

The aim of all art is the Beautiful, which, as Lessing observes in his preface to the *Laocoön*, possesses universal laws; and it is in obedience to these laws that each art sets itself certain limitations. Such a limitation is the rule of Greek Tragedy not to present actual horrors, but to describe them by means of a narrator, a rule embodied by Horace in the well-known lines:

'Multaque tolles

Ex oculis, quae mox narret facundia praesens.

Ne pueros coram populo Medea trucidet.'

*Ars Poet.* 183.

The influence of Greek Tragedy and the Greek drama in general upon subsequent efforts in the same direction can hardly be over-estimated. The Romans copied directly from the Greek drama, as in other kinds of literature, with the exception of satire; the mediaeval Italians carried on

the succession from the Roman, and our own school of dramatic poetry owed much to the Italian. 'By no process of evolution could the drama of Bale and Heywood have developed into the drama of Marlowe and Peele. To what source, then, is the Romantic Drama to be traced? We answer unhesitatingly, to the Italian drama of the Renaissance' (*Quarterly Review*, October, 1885). The Morality Plays and Interludes, no doubt, are in part the ancestors of English Comedy, though even here the Italian influence was not absent; but for the form and, partly, for the spirit of English Tragedy we must go back through intermediate stages to the poets of Athens.

### Sophocles.

**Sophocles**, son of Sophilus, father of Iophon, was a native of Colonus, a village NW. of Athens, in which the poet lays the scene of his *Oedipus Coloneus*: he was born about 495 B. C., and died about 406. His first contest at the Great Dionysia was in 468, in which he is said to have won the first prize with his plays, defeating Aeschylus: he continued to gain victories, and after Aeschylus' death, about 456, held the supremacy of the tragic stage until Euripides' first victory in 441. In 440, having been elected *στρατηγός*, he held a command in the Samian expedition, which he appears to have owed entirely to his popularity, not to any aptitude for war. Towards the close of his long life his son Iophon is said to have alleged insanity against his father, which, so the tale runs, the poet disproved by reading to the court his lately-composed tragedy of *Oedipus at Colonus*.

Sophocles is said to have been a man of good physique and handsome: he had that evenly balanced temperament that brings a man friends, the temperament which Aristophanes sums up in the line:

ὁ δ' εὐκόλος μὲν ἐνθάδ' εὐκόλος δ' ἐκεῖ.—*Frogs* 82.

Sophocles is safe even from the lash of Aristophanes'

satire<sup>1</sup>: in the other references to him in the *Frogs*, ll. 786-94, 1515-19, he is treated with studied respect, which says more than any encomium could do for his general popularity. His character, and his poetry, too, represent the Hellenic ideal, the *μεσότης*, or even balance of mind, which was oftener on the lips of the Greeks than expressed in their life. The form of his poetry, especially, brings out this characteristic, opposed as it is at once to the rugged and resounding phraseology of Aeschylus, and to the (occasionally) commonplace language in which Euripides' characters converse.

Sophocles himself is said to have acknowledged three periods in the development of his style<sup>2</sup>. First, the Aeschylean *ὄγκος*, i. e. weight of diction, or magniloquence; next, *τὸ πικρὸν καὶ κατὰ τεχνὸν τῆς αὐτοῦ κατασκευῆς*, incisiveness and elaboration of diction; thirdly, *τὸ τῆς λέξεως εἶδος ὅπερ ἐστὶν ἡθικώτατον καὶ βέλτιστον*, that style of language which is most expressive of character and the best. (See Prof. Jebb's introduction to the *Trachiniae*, p. xlv.) None, however, of Sophocles' extant plays are examples of the earliest style thus described. We trace the same transition of style between Aeschylus and Sophocles as between the earlier plays of Marlowe, such as *Doctor Faustus* and *Tamburlaine*, and those of Shakespeare. In fact we can see the transition in Marlowe's own plays, by comparing *Edward the Second* with the two above mentioned. In *Edward the Second*, while retaining all the power of the earlier plays, the poet relies less upon the effect of words in themselves, the diction is smoother, and the general effect more harmonious. Like Shakespeare, Sophocles is said to have appeared in his own plays, but the weakness of his voice must have debarred him from the parts of the protagonist. Aristotle tells us that he raised the number of actors to three, and invented scene-

<sup>1</sup> Except, perhaps, in *Birds* 100:

Τοιαῦτα μέντοι Σοφοκλῆς λυμαίνεται  
ἐν ταῖς τραγυδίαισιν ἐμὲ τὸν Τηρέα.

<sup>2</sup> Plutarch, *Mor.* p. 79 B

painting (*Poet.* 4). He is said to have composed 130 plays, and to have won the prize on more than half the occasions when he competed.

In Sophocles' plays is found the highest literary power combined with perfection of form. The *Oedipus Tyrannus*, perhaps his masterpiece, shows this power throughout, but especially at the climax, in the despairing cry—

λοὺς ἰού· τὰ πάντ' ἄν ἐξήκοι σαφή·

and in the subsequent lamentation—

ὦ Κιθαιρών, τί μ' ἐδέχου; τί μ' οὐ λαβὼν  
ἐκτείνας εὐθύς, ὥς εἶδεα μήποτε  
ἐμαυτὸν ἀνθρώποισιν ἐνθεν ἢ γεγώς;

And, again, in the *Oedipus at Colonus*, the scene of his translation from earth (ll. 1590-1655), and the unearthly call—

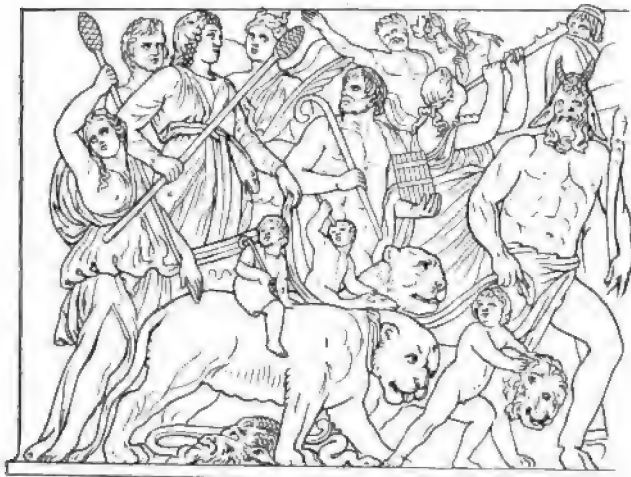
ὦ οὗτος οὗτος, Οἰδίπους, τί μέλλομεν  
χωρεῖν; πάλοι δὴ τὰπὸ σοῦ βραδύνεται,

stand unsurpassed for loftiness of imagination.

The treatment of the Chorus is another evidence of Sophocles' mastery over poetic form and fitness. The Chorus is subservient to the action of the play, but the odes have a sufficient connexion with it, and are not merely isolated lyrics. Many of them are of the greatest power, such as the *Πολλὰ τὰ δεινά*, in the present play, on the subject of Man, and the *Ἔρως ἀνίκατε μάχαν*, or, again, the *Εὐίππου, ξένε, τᾶσδε χώρας*, in the *Oedipus at Colonus*, where the poet sings the praises of his native land in a passage of the greatest beauty.

The centre of the literary world in Hellas, before the rise of Athens to empire and culture, had been Ionia, and cities such as Miletus. The Ionian influence can be traced particularly in the Attic poets, and even in Thucydides: Herodotus is said to have been a personal friend of Sophocles; and, besides the obvious Ionisms which appear occasionally even in the dialogue of Sophocles' tragedies, there are other forms of expression which recall the historian of Halicar-

nassus. Compare, for instance, the fondness for Repetition (see Index) in Sophocles, for Periphrasis, for Pleonasm, the use of Article for Relative pronoun, and irregular sequence of particles, with the same tendencies in Herodotus. The passage in the *Antigone*, 904-920, is clearly based upon Herodotus, 3. 119; and although it is probable that most of the lines are not the work of Sophocles, they must have been placed in the text not long after the poet's death, and may be considered as forming another indication of the influence of the Ionian literature upon Attic Greek.



DIONYSUS DRAWN BY TIGERS. (From the *Museum Capitolinum*, Vol. IV, Plate 63.)

### Thebes and Dionysus.

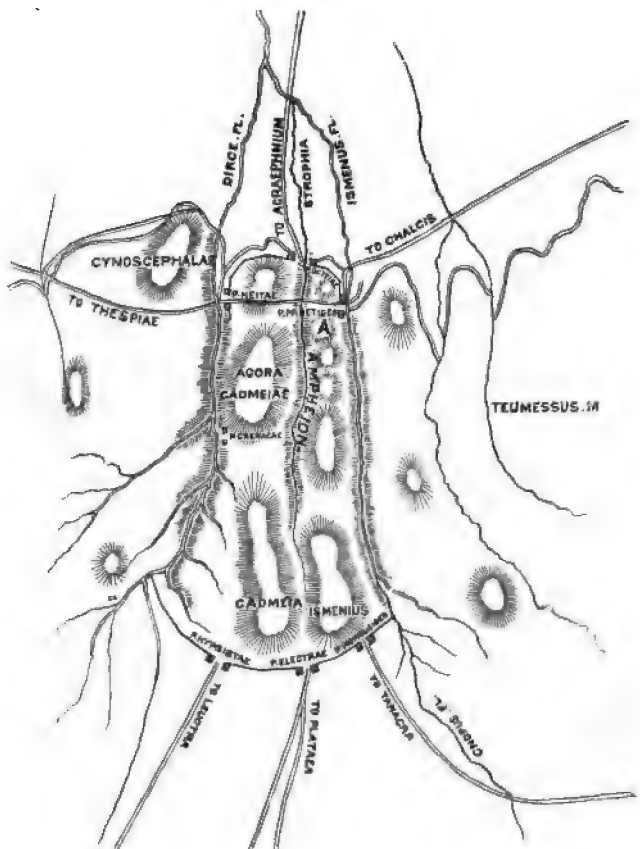
The city of Thebes, the chief state in Boeotia, is peculiarly rich in early legend and myth. Its foundation is attributed to Cadmus<sup>1</sup>, a Phoenician, and this legend probably encloses

<sup>1</sup> Βοιωτίαν Καδμήϊδα γῆν, Thuc. i. 12.

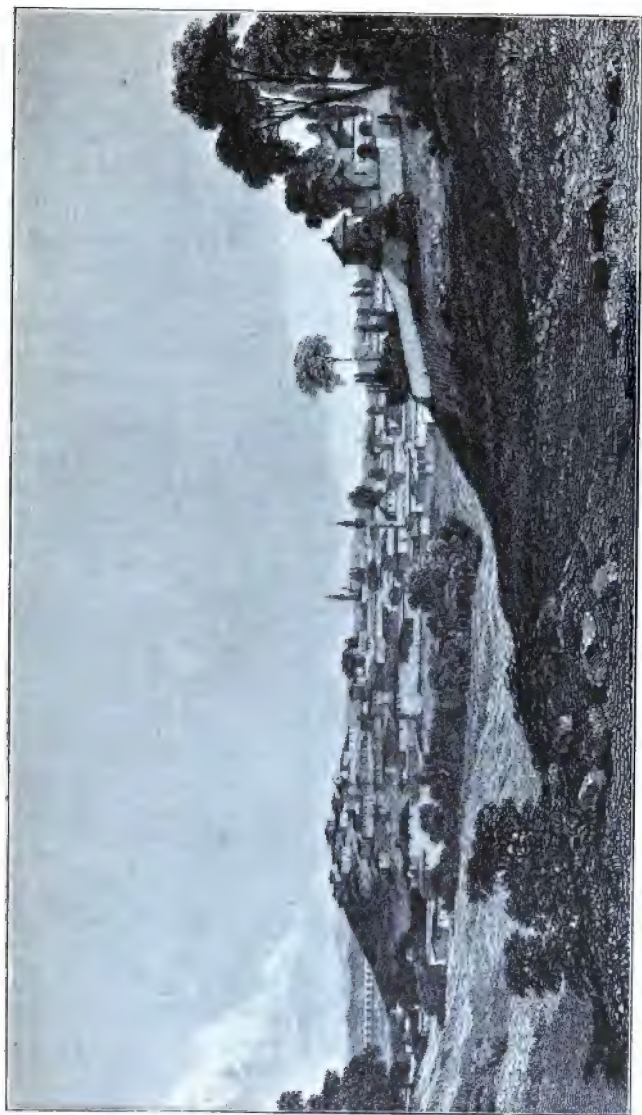


the fact that a Phoenician trading port was established here, as in many other parts of Greece.

The city stands near Mount Teumessus, in a central position between the two seas; it has its Acropolis, and is well supplied with water, the fountain of Dirce being famous for its purity. It was renowned as the birth-place of Dionysus



PLAN OF THEBES. (After Forchhammer.)



THEBES. (From an engraving in *Dodwell's Tour Through Greece*.)

and Heracles, to which legends Sophocles refers in the fragment—

οὐ δὴ μόνον τίκτουςαι αἱ θνηταὶ θεούς,

Dionysus being son of Zeus and Semele daughter of Cadmus, Heracles of Zeus and Alcmena.

The worship of Dionysus—the name Bacchus is really a surname and later than Dionysus—obtained particularly in Thrace and Phrygia, and probably accompanied the cultivation of the vine as it spread. Dionysus is a nature-god, representing fruitfulness and exhilaration, in contrast to such deities as Athene and Apollo, who are intellectual. An indication of the later origin of the cult of Dionysus may be gathered from Homer, in whose Pantheon he is not one of the great divinities; and Herodotus (2. 52) tells us Διονύσου ὕστερον πολλῶ ἐπύθοντο. The tales of Lycurgus, King of the Thracian Edones<sup>1</sup>, and of Pentheus, King of Thebes, both of whom met their death in consequence of their hostility to Dionysus and his orgiastic worship, probably point to some real resistance to the introduction of foreign rites and ceremonies.

Dionysus was reputed in Greece to have been the son of Zeus and Semele, and is intimately associated with Thebes. See *Antigone*, 1122 :

ὦ Βακχεῦ, Βακχᾶν ματρόπολιν Θήβαν . . .

Hence it is not improbable that there is a connexion between the Phoenician colonization of the city and the cult of Dionysus, which presents elements of an oriental character, such as the wild revels of the Bacchae, the use of cymbals and drums, and the car drawn by tigers or panthers.

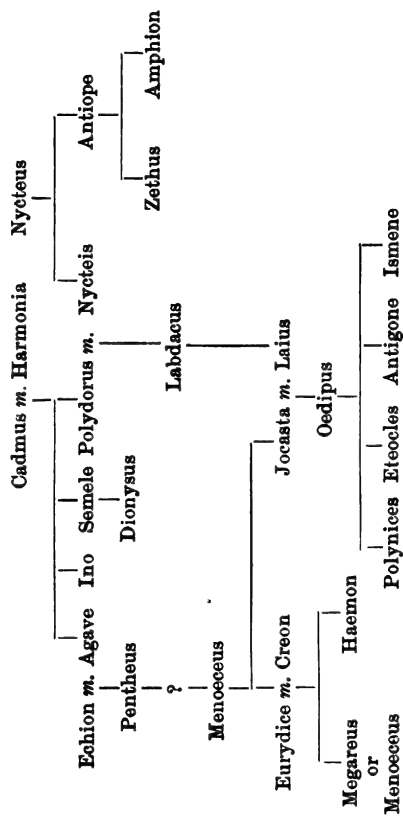
Both from Dionysus' peculiar connexion, therefore, with Thebes, and from the fact that the whole of the Attic drama arose from a Dionysiac source, the frequent references to him and his worship in the *Antigone* are specially appropriate, culminating in the fine ode (1115 seqq.) where the Chorus implore his assistance to relieve their unfortunate city.

<sup>1</sup> For which see ll. 955-956 of the *Antigone*.



A BACCHANALIAN PROCESSION. (From a bas-relief in the British Museum.)

# STEMMA LABDACIDARUM.



**Story of the Labdacidae.**

Laius, son of Labdacus, King of Thebes, married Jocasta, whom Homer calls Epicaste, and became by her the father of Oedipus. Jocasta was sister of Creon, who also belonged to the royal house of Thebes. An oracle had warned Laius that he would perish by the hand of his own child; Oedipus therefore was exposed on Mount Cithaeron to perish. He survived, however, and when grown to manhood slew his father and married his mother unwittingly, and became King of Thebes. The country was plagued in consequence; and when Oedipus discovered the crimes of which he had been guilty, he put out his eyes, and went wandering away from Thebes accompanied by his two daughters, till in Attica he was translated from the earth by the Eumenides.

According to some accounts Creon succeeded to the throne, or carried on the government upon Oedipus' retirement, but before long Oedipus' two sons, Polynices and Eteocles, asserted themselves, and ruled jointly, till in consequence of a dispute Polynices was driven out of Thebes. He repaired to Adrastus, King of Argos, who set on foot an expedition to restore Polynices, which was known as that of the Seven against Thebes, from the number of the chiefs who took part in it. After most of the leaders had fallen, Polynices and Eteocles engaged in single combat, and perished each by the other's hand; whereupon Creon resumed the government, one of his first acts being to prohibit any one from giving due burial to the corpse of Polynices. At this point the action of the play begins.



SCENE FROM ANOTHER VERSION OF THE ANTIGONE, PROBABLY BY EURIPIDES. (From a painted vase at Rome.)

### The Antigone.

The play is based on the conflict between divine and human law, with which is mingled the idea of *ἄρη*, or the blind infatuation under which mortals act to their own hurt.

Creon represents the side of human law, with its mistakes, its limitations, and its pedantry; Antigone, on the other hand, sees through the mist of human sophistry into the clear light where the will of heaven and the dictates of natural affection stand revealed. The whole interest of the play centres round her character and her figure, heightened as it is by the strain of Love that is interwoven with the texture of the main plot, where sisterly affection rises above all other feelings. The obstinate Creon withstands like a rock the suggestions of his elders, the lofty contempt of Antigone, the pleading of Ismene, the politic counsel of his son Haemon, the wise and holy words of Teiresias; all these break over him like waves, and move him not,

ὥς δ' ὅτ' ἐν αἰγιαλῷ πολληχέϊ κύμα θαλάσσης  
ῥρνυτ' ἐπασσύτερον,

until the great *τρικυμία*, the conviction that the gods are against him, batters down his blind opposition, and he is left broken and bereaved,

δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν,  
ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.



SCENE FROM ANOTHER VERSION OF THE ANTIGONE, PROBABLY BY EURIPIDES. (From a painted vase in Berlin.)

### The Characters.

The keynote of ANTIGONE'S character is her loyalty. This loyalty is twofold, viz. to principle and to her brother. Many other traits in her character are discernible through the course of the play, but this sentiment, in its double bearing, dominates the rest. When confronted with death she shows her reluctance to suffer in a natural and a womanly fashion (ll. 811-816), but there is no thought of retraction, of confession that she has done wrong, mingled with it. In her first announcement of her intention to Ismene, in her words with the Chorus, in her arraignment before Creon, there is the same unalterable determination. This is as natural as it is striking: because the poet has represented it as based upon reverence for God and upon sisterly affection. We know that these two feelings, religion and affection, are stronger than any others as motives of action and of endurance, and we accept them as accounting for all that follows in the action of the play; as Aristotle says (*Poet.* 9) *ὅτι πιθανόν ἐστὶ τὸ δυνατόν*, 'that which is possible carries conviction.'

Antigone is affectionate, as appears from ll. 1, 523, *συμφιλῶν ἔφην* she declares in the latter; but she is quick-tempered, witness her outburst against Ismene's lukewarmness in 69-77, and can cherish resentment (93): she can





A MAIDEN BROUGHT BEFORE A KING, PERHAPS ANTIGONE AND CREON.  
(From a painted vase in the British Museum, shown on p. xxxix.)

express herself with sarcasm (31, 45), and is able to temper her impetuosity with caution (18, 19). She shows, in fact, all the signs of a strong character; she shows no confusion when caught in the act of disobedience, οὐδὲν ἐκπεληγμένην (433); she faces the despot without flinching and even with defiance (470), and goes to her fate with boundless courage.

In CREON we see the self-importance of a man suddenly called to govern. In his opening words there is a great deal of the Ego, of self-complacency, which, as soon as he is thwarted, changes to violent anger (280), expressed in uncontrolled language (486, 769, 1040): with this loss of his temper his dignity disappears in the wrangle with the guard (316-322): and all through the play he scatters his accusations of venality broadcast (294, 311, 322, 1047, 1061). He is despotic (309, 479, 667), overbearing (291-2), and illogical (488), and the weakness of his character comes out finally in the impulsive recoil from his former attitude (1099).

ISMENE stands to Antigone, to draw a comparison from a writer of our own time, as Celia Brooke to Dorothea in *Middlemarch*. Ismene is practical and commonplace, where Antigone is quixotic and heroic. But she is affectionate (99), and when occasion calls she can show strength of

mind inspired by her affection, and devotion that nerves her to face even death rather than to desert her sister (536).

Of HAEMON we need only say that he shows a filial respect for Creon, until the latter's violence drives him to lose his self-control, and of TEIRESIAS that he is the stately and dignified seer, full of confidence in the divinities of whose will he is the interpreter.

The CHORUS, it must be remembered, is composed of elderly men of the patrician class. They are naturally prejudiced in favour of the representative of law and government, and regard Antigone as one infatuated (603). Misgivings, however, declare themselves in their minds at an early period of the play, *μή τι καὶ θεήλατον τοῦργον τόδ' . .* (278). Again, in 681, they lean to Creon's side, and not till Teiresias has spoken out do they declare themselves unhesitatingly (1260).

The Chorus in a Greek play represented average opinion; and average opinion is usually nerveless and inclined to temporize; so that if we condemn the Chorus for want of decision, and for a tendency to indulge in platitudes where we should prefer originality, we may find that we are condemning ourselves.



**Structure of the Antigone.**

ll. 1-99.	Prologos.
100-161.	Parodos.
162-331.	First Epeisodion.
332-375.	First Stasimon.
376-581.	Second Epeisodion.
582-625.	Second Stasimon.
626-780.	Third Epeisodion.
781-800.	Third Stasimon.
801-943.	Fourth Epeisodion, with Kommos.
944-987.	Fourth Stasimon.
988-1114.	Fifth Epeisodion.
1115-1154.	Fifth Stasimon.
1155-1353.	Exodos, with Kommos.

ΣΟΦΟΚΛΕΟΥΣ  
ΑΝΤΙΓΟΝΗ

## ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

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ΑΝΤΙΓΟΝΗ

ΙΣΜΗΝΗ

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ

ΚΡΕΩΝ

ΦΥΛΑΞ

ΛΙΜΩΝ

ΤΕΙΡΕΣΙΑΣ

ΑΓΓΕΛΟΣ

ΕΥΡΥΔΙΚΗ

## ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ

### ΑΝΤΙΓΟΝΗ.

ὦ κοινὸν ἀντάδελφον Ἰσμήνης κára,  
ἄρ' οἶσθ' ὃ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν  
ὁποῖον οὐχὶ νῶν ἔτι ζῶσαιν τελεί;  
οὐδὲν γὰρ οὔτ' ἀλγεινὸν οὔτ' ἄτης ἄτερ  
οὔτ' αἰσχροὺς οὔτ' ἄτιμόν ἐσθ', ὁποῖον οὐ 5  
τῶν σῶν τε κάμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.  
καὶ νῦν τί τοῦτ' αὖ φασι πανδήμῳ πόλει  
κῆρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;  
ἔχεις τι κείσῃκουσας; ἢ σε λανθάνει 9  
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά;

### ΙΣΜΗΝΗ.

ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων  
οὔθ' ἡδὺς οὔτ' ἀλγεινὸς ἔκετ', ἐξ ὅτου  
δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,  
μῆ θανόντων ἡμέρα διπλῇ χερὶ·  
ἐπεὶ δὲ φρουρὸς ἐστὶν Ἀργείων στρατὸς 15  
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον  
οὔτ' εὐτυχούσα μᾶλλον οὔτ' ἀτωμένη.  
ΑΝ. ἦδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν  
τοῦδ' οὐνεκ' ἐξέπεμπον, ὡς μόνη κλύοις.

ΙΣ. τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος. 20

ΑΝ. οὐ γὰρ τάφου νῶν τῷ κασιγνήτῳ Κρέων  
τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;  
Ἐτεοκλέα μὲν, ὡς λέγουσι, σὺν δίκη  
χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονὸς  
ἔκρυψε τοῖς ἔνερθεν ἔντιμον νεκροῖς· 25  
τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν  
ἀστοῖσί φασιν ἐκκεκρηῦχθαι τὸ μὴ  
τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,  
εἰάν δ' ἄταφον, ἄκλαντον, οἰωνοῖς γλυκύν  
θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς. 30  
τοιαυτὰ φασι τὸν ἀγαθὸν Κρέοντα σοὶ  
κάμοι, λέγω γὰρ κάμέ, κηρύξαντ' ἔχειν  
καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν  
σαφῇ προκηρύζοντα καὶ τὸ πρᾶγμ' ἄγειν  
οὐχ ὡς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ, 35  
φόνον προκεῖσθαι δημόλευστον ἐν πόλει.  
οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα  
εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακῇ.

ΙΣ. τί δ', ὦ ταλαίφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ  
λύουσ' ἂν ἢ φάπτουσα προσθείμην πλέον; 40

ΑΝ. εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.

ΙΣ. ποῖόν τι κινδύνευμα; ποῖ γνώμης ποτ' εἶ;

ΑΝ. εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερί.

ΙΣ. ἢ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

ΑΝ. τὸν γοῦν ἐμόν καὶ τὸν σόν, ἣν σὺ μὴ θέλῃς, 45  
ἀδελφόν· οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.

ΙΣ. ὦ σχετλία, Κρέοντος ἀντειρηκότος;

ΑΝ. ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἵργειν μέτα.

- ΙΣ. οἴμοι· φρόνησον, ὦ κασιγνήτη, πατὴρ  
ὥς νῶν ἀπεχθὴς δυσκλεῆς τ' ἀπώλετο, 50  
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς  
ὄψεις ἀράξας αὐτὸς αὐτουργῶ χερί·  
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,  
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·  
τρίτον δ' ἀδελφῷ δύο μίαν καθ' ἡμέραν 55  
αὐτοκτονοῦντε, τὼ ταλαιπώρω, μόρον  
κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.  
νῦν αὖ μόνᾳ δὴ νῶ λειμμένα σκόπει  
ὅσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βία  
ψῆφον τυράννων ἢ κράτη παρέξιμεν. 60  
ἀλλ' ἐννοεῖν χρὴ τοῦτο μέν, γυναῖχ' ὅτι  
ἔφυμεν ὥς πρὸς ἄνδρας οὐ μαχομένα·  
ἔπειτα δ' οὐνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,  
καὶ ταῦτ' ἀκούειν κᾶτι τῶνδ' ἀλγίονα.  
ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς 65  
ξύγγνοιαν ἴσχειν, ὥς βιάζομαι τάδε,  
τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ  
περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.
- ΑΝ. οὐτ' ἂν κελεύσαιμ' οὐτ' ἂν, εἰ θέλοις ἔτι  
πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρώης μέτα. 70  
ἀλλ' ἴσθ', ὅποιά σοι δοκεῖ· κείνον δ' ἐγὼ  
θάψω. καλὸν μοι τοῦτο ποιούσῃ θανεῖν·  
φίλῃ μετ' αὐτοῦ κείσομαι, φίλου μέτα,  
ὅσια πανουργήσας, ἐπεὶ πλείων χρόνος,  
ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε. 75  
ἐκεῖ γὰρ αἰεὶ κείσομαι. σοὶ δ' εἰ δοκεῖ,  
τὰ τῶν θεῶν ἔντιμ' ἀτιμάσας ἔχε.



- ΙΣ. ἐγὼ μὲν οὐκ ἄτιμα ποιούμαι, τὸ δὲ  
βία πολιτῶν δρᾶν ἔφυν ἀμήχανος.
- ΑΝ. σὺ μὲν τάδ' ἂν προὔχοι· ἐγὼ δὲ δὴ τάφον 80  
χώσουσ' ἀδελφῷ φιλτάτῳ πορεύσομαι.
- ΙΣ. οἴμοι ταλαίνης, ὥς ὑπερδέδοικά σου.
- ΑΝ. μὴ μου προτάρβει· τὸν σὸν ἐξόρθου πότμον.
- ΙΣ. ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ  
τοῦργον, κρυφῇ δὲ κεῦθε, σὺν δ' αὐτῶς ἐγώ. 85
- ΑΝ. οἴμοι, καταύδα· πολλὸν ἐχθίων ἔσει  
σιγῶσ', ἐὰν μὴ πᾶσι κηρύξης τάδε.
- ΙΣ. θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.
- ΑΝ. ἀλλ' οἶδ' ἀρέσκουσ', οἷς μάλισθ' ἀδεῖν με χρή.
- ΙΣ. εἰ καὶ δυνήσκει γ'· ἀλλ' ἀμηχάνων ἐρᾶς. 90
- ΑΝ. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.
- ΙΣ. ἀρχὴν δὲ θηρᾶν οὐ πρέπει τὰμήχανα.
- ΑΝ. εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,  
ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκη.  
ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν 95  
παθεῖν τὸ δεινὸν τοῦτο· πείσομαι γὰρ οὐ  
τοσοῦτον οὐδέν, ὥστε μὴ οὐ καλῶς θανεῖν.
- ΙΣ. ἀλλ' εἰ δοκεῖ σοι, στείχε· τοῦτο δ' ἴσθ', ὅτι  
ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

## ΧΟΡΟΣ.

Στροφή α'.

ἀκτὶς ἀελίου, τὸ κάλ-  
λιστον ἐπταπύλῳ φανέν  
Θήβα τῶν προτέρων φάος,  
ἐφάνθησ ποτ', ὧ χρυσέας

ἀμέρας βλέφαρον, Διρκαί-  
 ων ὑπὲρ ρέεθρων μολοῦσα, 105  
 τὸν λεύκασπιν Ἀργόθεν  
 φῶτα βάντα πανσαγία  
 φυγάδα πρόδρομον ὀξυτέρῳ  
 κινήσασα χαλινῷ·  
 ὃν ἐφ' ἡμετέρα γῇ Πολυνείκης, 110  
 ἄρθεις νεικέων ἐξ ἀμφιλόγων,  
 ἦγαγε· κείνος δ' ὀξέα κλάζων  
 αἰετὸς εἰς γῆν ὥς ὑπερέπτα,  
 λευκῆς χιόνος πτέρυγι στεγανός,  
 πολλῶν μεθ' ὅπλων 115  
 ξύν θ' ἱπποκόμοις κορύθεσσιν.

Ἀντιστροφή α'.

στὰς δ' ὑπὲρ μελάρων φονώ-  
 σαισιν ἀμφιχανὼν κύκλῳ  
 λόγχαις ἐπτάπυλον στόμα  
 ἔβα, πρὶν ποθ' ἀμετέρων 120  
 αἱμάτων γένυσιν πλησθη-  
 ναι καὶ πρὶν στεφάνωμα πύργων  
 πευκάενθ' Ἥφαιστον ἐλεῖν.  
 τοῖος ἀμφὶ νῶτ' ἐτάθη  
 πάταγος Ἄρεος, ἀντιπάλου 125  
 δυσχείρωμα δράκοντος.  
 Ζεὺς γὰρ μεγάλης γλώσσης κόμπους  
 ὑπερεχθαίρει, καὶ σφας ἐσιδὼν  
 πολλῷ ρεύματι προσνισσομένους  
 χρυσοῦ καναχῆς ὑπεροπλίαις, 130

παλτῷ ῥιπτεῖ πυρὶ βαλβίδων  
 ἐπ' ἄκρων ἤδη  
 νίκην ὀρμῶντ' ἀλαλάξει.



*Alinari photo.*]

ARES. (From a statue in the Villa Ludovisi, Rome.)

Στροφή β.

ἀντιτύπα δ' ἐπὶ γὰρ πέσε τανταλωθεῖς,  
 πυρφόρος ὃς τότε μαινομένα ζὺν ὄρμῃ 135  
 βακχεύων ἐπέπνει  
 ῥιπαῖς ἐχθίστων ἀνέμων·  
 εἶχε δ' ἄλλα τὰ μέν·  
 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων  
 μέγας Ἄρης 140  
 δεξιόσειρος.

ἐπτὰ λοχαγοὶ γὰρ ἐφ' ἐπτὰ πύλαις  
 ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον  
 Ζηνὶ τροπαίῳ πάγχαλκα τέλη,  
 πλὴν τοῖν στυγεροῖν, ὃ πατρὸς ἐνὸς  
 μητρός τε μιᾶς φύντε καθ' αὐτοῖν 145  
 δικρατεῖς λόγχας στήσαντ' ἔχετον  
 κοινού θανάτου μέρος ἄμφω.

Ἀντιστροφή β.

ἀλλὰ γὰρ ἁ μεγαλῶνυμος ἦλθε Νίκα  
 τῇ πολυαρμάτῳ ἀντιχαρεῖσα Θήβα,  
 ἐκ μὲν δὴ πολέμων 150  
 τῶν νῦν θέσθε λησμοσύναν,  
 θεῶν δὲ ναοὺς χοροῖς  
 παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ'  
 ἐλελίχθων  
 Βάκχιος ἄρχοι.

ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας, 155



*Alinari photo.*]

NIKE. (From a statue in the Museo Civico Romano, Brescia.)

Κρέων ὁ Μενοικέως,  
 νεαραῖσι θεῶν ἐπὶ συντυχίαις  
 χωρεῖ, τίνα δὴ μῆτιν ἐρέσσων,  
 ὅτι σύγκλητον τήνδε γερόντων  
 προὔθετο λέσχην 160  
 κοινῷ κηρύγματι πέμψας;

ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοί,  
 πολλῷ σάλῳ σείσαντες, ὥρθωσαν πάλιν·  
 ὑμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα 165  
 ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαῖου  
 σέβοντας εἰδὼς εὖ θρόνων αἰεὶ κράτη,  
 τοῦτ' αὖθις, ἥνικ' Οἰδίπους ὥρθου πόλιν,  
 καπεῖ διώλετ', ἀμφὶ τοὺς κείνων ἔτι  
 παῖδας μένοντας ἐμπέδοις φρονήμασιν.  
 ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν 170  
 καθ' ἡμέραν ὥλοντο, παίσαντές τε καὶ  
 πληγέντες αὐτόχειρι σὺν μιάσματι,  
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω  
 γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.  
 ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175  
 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν  
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ.  
 ἐμοὶ γάρ, ὅστις πᾶσαν εὐθύνων πόλιν  
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,  
 ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλήσας ἔχει, 180  
 κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ.  
 καὶ μείζον ὅστις ἀντὶ τῆς αὐτοῦ πάτρας

φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.  
 ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὀρώων ἀεὶ  
 οὔτ' ἂν σιωπήσαιοι, τὴν ἄτην ὀρώων 185  
 στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,  
 οὔτ' ἂν φίλον ποτ' ἄνδρα δυσμενῇ χθονὸς  
 θείμην ἐμαυτῷ, τοῦτο γιγνώσκων, ὅτι  
 ἦδ' ἐστὶν ἡ σφύζουσα, καὶ ταύτης ἔπι  
 πλέοντες ὀρθῆς τοὺς φίλους ποιοῦμεθα. 190  
 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν  
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω  
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίπου πέρι·  
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν  
 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί, 195  
 τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι,  
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·  
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκην λέγω,  
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς  
 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ 200  
 πρῆσαι κατάκρας, ἠθέλησε δ' αἵματος  
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,  
 τοῦτον πόλει τῇδ' ἐκκεκηρῦχθαι τάφῳ  
 μήτε κτερίζειν μήτε κωκῦσαί τινα,  
 εἴαν δ' ἄθαπτον, καὶ πρὸς οἰωνῶν δέμας 205  
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέν τ' ἰδεῖν.  
 τοιόνδ' ἐμὸν φρόνημα, κοῦ ποτ' ἔκ γ' ἐμοῦ  
 τιμῇ προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.  
 ἀλλ' ὅστις εὖνους τῇδε τῇ πόλει, θανὼν  
 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμήσεται. 210

ΧΟ. σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως, τὸ δρᾶν

τὸν τῇδε δύνουν καὶ τὸν εὐμενῇ πόλει.  
νόμφ δὲ χρῆσθαι παντί που μέτεστί σοι  
καὶ τῶν θανόντων χῶπόσοι ζῶμεν πέρι.

ΚΡ. ὥς ἂν σκοποὶ νυν ἦτε τῶν εἰρημένων — 215

ΧΟ. νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθεσ.

ΚΡ. ἀλλ' εἴς' ἐτοῖμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟ. τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;

ΚΡ. τὸ μὴ 'πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

ΧΟ. οὐκ ἔστιν οὕτω μῶρος, ὃς θανεῖν ἐρᾷ. 220

ΚΡ. καὶ μὴν ὁ μισθός γ' οὗτος· ἀλλ' ὑπ' ἐλπίδων  
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΤΛΑΞ.

ἄναξ, ἐρῶ μὲν οὔχ, ὅπως τάχους ὕπο  
δύσπινους ἰκάνω, κοῦφον ἐξάρας πόδα.  
πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις, 225  
ὁδοῖς κυκλῶν ἐμαυτὸν εἰς ἀναστροφὴν.

Ψυχὴ γὰρ ἤνθα πολλά μοι μυθουμένη·  
τάλας, τί χωρεῖς οἱ μολῶν δώσεις δίκην;  
τλήμων, μένεις αὖ; κεῖ τάδ' εἴσεται Κρέων  
ἄλλου παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ; 230  
τοιαῦθ' ἐλίσσων ἥνυτον σχολῇ βραδύς,  
χοῦτως ὁδὸς βραχεῖα γίγνεται μακρά.  
τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν  
σοί· κεῖ τὸ μὴδὲν ἐξερῶ, φράσω δ' ὅμως·  
τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, 235  
τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

ΚΡ. τί δ' ἔστιν, ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;

ΦΤ. φράσαι θέλω σοι πρῶτα τὰ μαντοῦ· τὸ γὰρ



πρᾶγμ' οὐτ' ἔδρασ' οὐτ' εἶδον ὅστις ἦν ὁ δρῶν,  
οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι. 240

ΚΡ. εὖ γε στοχάζει κάποφράγνυσαι κύκλῳ  
τὸ πρᾶγμα· δηλοῖς δ' ὥς τι σημαίνων νέον.

ΦΤ. τὰ δεινὰ γάρ τοι προστίθης' ὄκνον πολύν.

ΚΡ. οὐκ οὐν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἄπει;

ΦΤ. καὶ δὴ λέγω σοι· τὸν νεκρὸν τις ἀρτίως 245  
θάψας βέβηκε καπὶ χρωτὶ διψίαν  
κόνιν παλύνας κάφαγιστεύσας ἃ χρή.

ΚΡ. τί φῆς; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;

ΦΤ. οὐκ οἶδ'. ἐκεῖ γὰρ οὔτε που γενῆδος ἦν  
πληγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ 250  
καὶ χέρσος, ἀρρώξ οὐδ' ἐπημαξευμένη  
τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.  
ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκοπὸς  
δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.  
ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὐ, 255  
λεπτὴ δ', ἄγος φεύγοντος ὥς, ἐπὶ κόνις.  
σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν  
ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.  
λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,  
φύλαξ ἐλέγχων φύλακα· καὶ ἐγίγνετο 260  
πληγὴ τελευτῶσ' οὐδ' ὁ κωλύσων παρῆν·  
εἰς γὰρ τις ἦν ἕκαστος οὐξ ἐργασμένος,  
κοῦδεις ἐναργής, ἀλλ' ἔφευγε μὴ εἰδέναι·  
ἡμεν δ' ἑτοίμοι καὶ μύδρους αἶρειν χεροῖν  
καὶ πῦρ διέρπειν καὶ θεοὺς ὀρκωμοτεῖν, 265  
τὸ μήτε δρᾶσαι μήτε τῷ ξυνειδέναι  
τὸ πρᾶγμα βουλευσάντι μὴτ' ἐργασμένῳ.

τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,  
 λέγει τις εἷς, ὃς πάντας ἐς πέδον κάρᾳ  
 νεῦσαι φόβῳ προὔτρεψεν· οὐ γὰρ εἶχομεν 270  
 οὔτ' ἀντιφωνεῖν, οὔθ' ὅπως δρῶντες καλῶς  
 πράξαιμεν. ἦν δ' ὁ μῦθος, ὡς ἀνοιστέον  
 σοὶ τοῦργον εἴη τοῦτο κούχῃ κρυπτέον.  
 καὶ ταῦτ' ἐνίκα, καμὲ τὸν δυσδαίμονα  
 πάλος καθαιρεῖ τοῦτο τάγαθὸν λαβεῖν. 275  
 πάρεμι δ' ἄκων οὐχ ἑκούσιν, οἶδ' ὅτι  
 στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

ΧΟ. ἄναξ, ἐμοὶ τοι, μή τι καὶ θεήλατον  
 τοῦργον τόδ', ἡ ξύννοια βουλεύει πάλαι.

ΚΡ. παῦσαι, πρὶν ὀργῆς καὶ με μεστῶσαι λέγων, 280  
 μὴ 'φευρεθῆς ἄνους τε καὶ γέρων ἅμα.  
 λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων  
 πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.  
 πότερον ὑπερτιμῶντες ὡς εὐεργέτην  
 ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας 285  
 ναοὺς πυρώσων ἦλθε κἀναθήματα  
 καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν  
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεούς;  
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως  
 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί, 290  
 κρυφῇ κάρᾳ σείοντες, οὐδ' ὑπὸ ζυγῷ  
 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.  
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς  
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.  
 οὐδὲν γὰρ ἀνθρώποισιν οἶον ἄργυρος 295  
 κακὸν νόμισμ' ἔβλαστε· τοῦτο καὶ πόλεις

πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων,  
τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας  
χρηστὰς πρὸς αἰσχροὶ πράγμαθ' ἵστασθαι  
βροτῶν·

πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν 300  
καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.

οἱ δὲ μισθαρνοῦντες ἤνυσαν τάδε,  
χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.  
ἀλλ' εἴπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,  
εὖ τοῦτ' ἐπίστασ', ὅρκιος δέ σοι λέγω, 305

εἰ μὴ τὸν ἀντόχειρα τοῦδε τοῦ τάφου  
εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς,  
οὐχ ὑμῖν Ἄιδης μῶνος ἀρκέσει, πρὶν ἂν  
ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,  
ἵν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον 310

τὸ λοιπὸν ἀρπάζητε καὶ μάθηθ', ὅτι  
οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.  
ἐκ τῶν γὰρ αἰσchrῶν λημμάτων τοὺς πλείονας  
ἀτωμένους ἴδοις ἂν ἢ σεσφσμένους.

ΦΤ. εἰπεῖν τι δώσεις, ἢ στραφεῖς οὕτως ἴω; 315

ΚΡ. οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;

ΦΤ. ἐν τοῖσιν ὡσὶν ἢ 'πὶ τῇ ψυχῇ δάκνει;

ΚΡ. τί δὲ ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου;

ΦΤ. ὁ δρῶν σ' ἀνιᾶ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.

ΚΡ. οἶμ', ὡς λάλημα δῆλον ἐκπεφυκὸς εἶ. 320

ΦΤ. οὐκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.

ΚΡ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

ΦΤ. φεῦ·

ἢ δεινόν, ᾧ δοκεῖ γε, καὶ ψευδῇ δοκεῖν.

ΚΡ. κόμψενέ νυν τὴν δόξαν· εἰ δὲ ταῦτα μὴ  
φανείτε μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι 325  
τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.

ΦΤ. ἀλλ' εὐρεθείη μὲν μάλιστ'· εἴαν δέ τοι  
ληφθῇ τε καὶ μή, τοῦτο γὰρ τύχη κρινεῖ,  
οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με.  
καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς 330  
σωθεὶς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

ΧΟ.

Στροφή α'.

πολλὰ τὰ δεινὰ, κούδεν ἀν-  
θρώπου δεινότερον πέλει·  
τοῦτο καὶ πολιοῦ πέραν  
πόντου χειμερίῳ νότῳ 335  
χωρεῖ, περιβρυχίοισιν  
περῶν ὑπ' οἴδμασιν,  
θεῶν τε τὰν ὑπερτάταν, Γᾶν,  
ἄφθιτον, ἀκαμάταν ἀποτρύεται,  
ἰλλομένων ἀρότρων ἔτος εἰς ἔτος. 340  
ἱππεῖφ γένει πολεῦων.

Ἀντιστροφή α'.

κουφονόων τε φύλον ὀρ-  
νίθων ἀμφιβαλὼν ἄγει  
καὶ θηρῶν ἀγρίων ἔθνη 345  
πόντου τ' εἰναλίαν φύσιν  
σπείραισι δικτυοκλώστοις  
περιφραδῆς ἀνὴρ·  
κρατεῖ δὲ μηχαναῖς ἀγραύλου  
θηρὸς ὀρεσσιβάτα, λασιαύχενά θ' 350

ἵππον ὀπλίζεται ἀμφίλοφον ζυγὸν  
οὔρειόν τ' ἀκμήτα ταῦρον.

Στροφή β'.

καὶ φθέγμα καὶ ἀνεμόεν  
φρόνημα καὶ ἀστυνόμους 355  
ὀργὰς ἐδιδάξατο, καὶ δυσαῦλων  
πάγων ὑπαίθρεια καὶ  
δύσομβρα φεύγειν βέλη παντοπόρος·  
ἄπορος ἐπ' οὐδὲν ἔρχεται 360  
τὸ μέλλον· Αἶδα μόνον  
φεύξιν οὐκ ἐπάξεται·  
νόσων δ' ἀμηχάνων φυγὰς  
ξυμπέφρασται.

Ἀντιστροφή β'.

σοφὸν τι τὸ μηχανόεν 365  
τέχνας ὑπὲρ ἐλπίδ' ἔχων  
τοτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει·  
νόμους παρείρων χθονὸς  
θεῶν τ' ἔνορκον δίκαν ὑψίπολις· 370  
ἄπολις, ὅτῳ τὸ μὴ καλὸν  
ξύνεστι τόλμας χάριν.  
μήτε μοι παρέστιος  
γένοιτο μήτ' ἴσον φρονῶν,  
ὅς τὰδ' ἔρδει. 375  
ἐς δαιμόνιον τέρας ἀμφινοῶ  
τόδε· πῶς εἰδὼς ἀντιλογήσω  
τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;

ὦ δύστηνος

καὶ δυστήνου πατρός Οἰδιπόδα, 380

τί ποτ' ; οὐ δὴ που σέ γ' ἀπιστοῦσαν

τοῖς βασιλείοισιν ἄγουσι νόμοις

καὶ ἐν ἀφροσύνῃ καθελόντες;

ΦΤ. ἦδ' ἔστ' ἐκείνη τοῦργον ἡ ἔχειρασμένη  
τὴνδ' εἵλομεν θάπτουσιν. ἀλλὰ ποῦ Κρέων; 385

ΧΟ. ὃδ' ἐκ δόμων ἄψορρος εἰς μέσον περᾷ.

ΚΡ. τί δ' ἔστι; ποία ζύμμετρος προὔβην τύχῃ;

ΦΤ. ἄναξ, βροτοῖσιν οὐδέν ἐστ' ἀπώμοτον  
ψεύδει γὰρ ἡ πίνοια τὴν γνώμην. ἐπεὶ  
σχολῇ ποθ' ἤξειν δεῦρ' ἂν ἐξήνχουν ἐγώ, 390

ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε

ἀλλ', ἡ γὰρ ἐκτός καὶ παρ' ἐλπίδας χαρὰ

ἔοικεν ἄλλῃ μῆκος οὐδέν ἡδονῇ,

ἦκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,

κόρην ἄγων τὴνδ', ἡ καθηρέθη τάφον 395.

κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,

ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τόδε.

καὶ νῦν, ἄναξ, τὴνδ' αὐτός, ὥς θέλεις, λαβὼν

καὶ κρίνε καξέλεγχ'. ἐγὼ δ' ἐλεύθερος

δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν. 400

ΚΡ. ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν;

ΦΤ. αὕτη τὸν ἄνδρ' ἔθαπτε· πάντ' ἐπίστασαι.

ΚΡ. ἡ καὶ ξυνίης καὶ λέγεις ὀρθῶς, ἂ φῆς;

ΦΤ. ταύτην γ' ἰδὼν θάπτουσιν, ὃν σὺ τὸν νεκρὸν  
ἀπείπας. ἄρ' ἔνδηλα καὶ σαφῇ λέγω; 405

ΚΡ. καὶ πῶς ὀράται καπίληπτος ἡρέθη;

ΦΤ. τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,

πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι,  
 πᾶσαν κόνιν σήραντες, ἣ κατεῖχε τὸν  
 νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ, 410  
 καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,  
 ὁσμήν ἀπ' αὐτοῦ, μὴ βάλλη, πεφευγότες,  
 ἐγερτὶ κινῶν ἀνδρ' ἀνὴρ ἐπιρρόθοις  
 κακοῖσιν, εἴ τις τοῦδ' ἀκηδήσοι πόνου.  
 χρόνον τὰδ' ἦν τοσοῦτον, ἔστ' ἐν αἰθέρι 415  
 μέσφ' κατέστη λαμπρὸς ἡλίου κύκλος  
 καὶ καῦμ' ἔθαλπε· καὶ τότ' ἐξαίφνης χθονὸς  
 τυφλὸς αἰέρας σκηπτόν, οὐράνιον ἄχος,  
 πίμπλησι πεδῖον, πᾶσαν αἰκίζων φόβην  
 ὕλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας 420  
 αἰθήρ· μύσαντες δ' εἶχομεν θεῖαν νόσον.  
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,  
 ἣ παῖς ὁράται, κἀνακωκύνει πικρᾶς  
 ὄρνιθος ὀξὺν φθόγον, ὥς ὅταν κενῆς  
 εὐνῆς νεοσσῶν ὀρφανὸν βλέψῃ λέχος· 425  
 οὕτω δὲ χαῦτη, ψιλὸν ὥς ὁρᾷ νέκυν,  
 γυόισιν ἐξώμωξεν, ἐκ δ' ἀράς κακὰς  
 ἡρᾶτο τοῖσι τοῦργον ἐξεργασμένοις.  
 καὶ χερσὶν εὐθύς διψίαν φέρει κόνιν,  
 ἔκ τ' εὐκροτήτου χαλκείας ἄρδην πρόχου 430  
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.  
 χῆμεις ἰδόντες ἰέμεσθα, σὺν δέ νιν  
 θηρώμεθ' εὐθύς οὐδὲν ἐκπεπληγμένην.  
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν  
 πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο. 435  
 ἀλλ' ἡδέως ἔμοιγε κἀλγεινῶς ἅμα·

τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφηνγέται  
 ἥδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν  
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν  
 ἐμοὶ πέφυκεν τῆς ἐμῆς σωτηρίας. 440

ΚΡ. σέ δῃ, σέ τὴν νεύουσας εἰς πέδον κάρτα,  
 φῆς ἢ καταρνεῖ μὴ δεδρακέναι τάδε;

ΑΝ. καὶ φημὶ δρᾶσαι κοῦκ ἀπαρνοῦμαι τὸ μῆ.

ΚΡ. σὺ μὲν κομίζοις ἄν σεαυτόν, ἢ θέλεις,  
 ἔξω βαρείας αἰτίας ἐλεύθερον. 445

σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,  
 ἥδησθα κηρυχθέντα μὴ πράσσειν τάδε;

ΑΝ. ἥδη· τί δ' οὐκ ἔμελλον; ἐμφανῇ γὰρ ἦν.

ΚΡ. καὶ δῆτ' ἐτόλμας τοῖσδ' ὑπερβαίνειν νόμους;

ΑΝ. οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε, 450

οὐδ' ἢ ξύνοικος τῶν κάτω θεῶν Δίκη,  
 οἱ τοῖσδ' ἐν ἀνθρώποισιν ὤρισαν νόμους·  
 οὐδὲ σθένειν τοσοῦτον ὥομην τὰ σὰ  
 κηρύγμαθ', ὥστ' ἄγραπτα κἀσφαλῇ θεῶν  
 νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν. 455

οὐ γάρ τι νῦν γε κἀχθές, ἀλλ' αἰεὶ ποτε  
 ζῇ ταῦτα, κοῦδεὶς οἶδεν ἐξ ὅτου φάνη.  
 τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς  
 φρόνημα δείσας, ἐν θεοῖσι τὴν δίκην  
 δῶσειν. θανουμένη γὰρ ἐξήδη τί δ' οὔ; 460

κεὶ μὴ σὺ προῦκήρυξας. εἰ δὲ τοῦ χρόνου  
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.  
 ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς  
 ζῇ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει;  
 οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν 465



παρ' οὐδέν ἄλγος· ἀλλ' ἄν, εἰ τὸν ἐξ ἐμῆς  
μητρὸς θανόντ' ἄθαπτον ἠνσχόμην νέκυν,  
κείνοις ἄν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.  
σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,  
σχεδόν τι μῶρῳ μωρίαν ὀφλίσκάνω. 470

ΧΟ. δηλοῖ τὸ γέννημ' ὦμὸν ἐξ ὠμοῦ πατρὸς  
τῆς παιδός· εἴκειν δ' οὐκ ἐπίσταται κακοῖς.

ΚΡ. ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα  
πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον  
σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῇ 475  
θραυσθέντα καὶ ῥαγέντα πλείστ' ἂν εἰσίδοις·  
σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους  
ἵππους καταρτυθέντας. οὐ γὰρ ἐκπέλει  
φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.  
αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατο, 480  
νόμους ὑπερβαίνουσα τοὺς προκειμένους·  
ὑβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα,  
τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.  
ἦ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,  
εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη. 485  
ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὁμαιμονεστέρα  
τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,  
αὕτη τε χῆ ξύναιμος οὐκ ἀλύξετον  
μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον  
ἐπαιτιῶμαι τοῦδε βουλευσai τάφου. 490  
καὶ νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως  
λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν.  
φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεὺς  
τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.

μισῶ γε μέντοι χῶταν ἐν κακοῖσί τις 495  
 ἀλούς, ἔπειτα τοῦτο καλλύνειν θέλη.

ΑΝ. θέλεις τι μεῖζον ἢ κατακτεῖναι μ' ἐλών;

ΚΡ. ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.

ΑΝ. τί δῆτα μέλλεις; ὥς ἐμοὶ τῶν σῶν λόγων  
 ἀρεστὸν οὐδὲν μηδ' ἀρεσθείη ποτέ· 500  
 οὔτω δὲ καὶ σοὶ τὰμ' ἀφανδάνοντ' ἔφν.  
 καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον  
 κατέσχον ἢ τὸν ἀντάδελφον ἐν τάφῳ  
 τιθεῖσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν  
 λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλήοι φόβος. 505  
 ἀλλ' ἢ τυραννὶς πολλά τ' ἄλλ' εὐδαιμονεῖ,  
 καῖξεστιν αὐτῇ δρᾶν λέγειν θ' ἂ βούλεται.

ΚΡ. σὺ τοῦτο μούνη τῶνδε Καδμείων ὀρήs.

ΑΝ. ὀρώσι χούτοι, σοὶ δ' ὑπὶλλουσιν στόμα.

ΚΡ. σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς; 510

ΑΝ. οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχχους σέβειν.

ΚΡ. οὔκουν ὁμαιομος χῶ καταντίον θανάων;

ΑΝ. ὁμαιομος ἐκ μιᾶς τε καὶ ταύτου πατρός.

ΚΡ. πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν;

ΑΝ. οὐ μαρτυρήσει ταυτ' ὁ κατθανὼν νέκυς. 515

ΚΡ. εἴ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.

ΑΝ. οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὦλετο.

ΚΡ. πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὕπερ.

ΑΝ. ὅμως ὃ γ' Αἰδὴς τοὺς νόμους τούτους ποθεῖ.

ΚΡ. ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν ἴσος. 520

ΑΝ. τίς οἶδεν, εἰ κάτωθεν εὐαγῇ τάδε;

ΚΡ. οὔτοι ποθ' οὐχθρός, οὐδ' ὅταν θάνῃ, φίλος.

ΑΝ. οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφν.

- ΚΡ. κάτω νυν ἐλθοῦς, εἰ φιλητέον, φίλει  
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή. 525
- ΧΟ. καὶ μὴν πρὸ πυλῶν ἤδ' Ἰσμήνη,  
φιλάδελφα κάτω δάκρυ' εἰβομένη·  
νεφέλη δ' ὑφρύνων ὕπερ αἱματόεν  
ρέθος αἰσχύνει,  
τέγγουσ' εὐῶπα παρειάν. 530
- ΚΡ. σὺν δ', ἡ κατ' οἴκους ὥς ἔχιδν' ὑφειμένη,  
λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον  
τρέφων δὴ ἅτα κἀπαναστάσεις θρόνων·  
φέρ', εἰπὲ δὴ μοι, καὶ σὺν τοῦδε τοῦ τάφου  
φήσεις μετασχεῖν, ἢ ἔξομεῖ τὸ μὴ εἰδέναι; 535
- ΙΣ. δέδρακα τοῦργον, εἴπερ ἦδ' ὁμορροθεῖ,  
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.
- ΑΝ. ἀλλ' οὐκ ἐάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ  
οὔτ' ἠθέλησας οὔτ' ἐγὼ κοινωσάμην.
- ΙΣ. ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι 540  
ζύμπλουν ἐμαντὴν τοῦ πάθους ποιουμένη.
- ΑΝ. ὦν τοῦργον, Ἄιδης χοῖ κάτω ξυνίστορες.  
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.
- ΙΣ. μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ  
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι. 545
- ΑΝ. μή μοι θάνης σὺ κοινά, μηδ' ἂ μὴ ἴγιες,  
ποιοῦ σεαυτῆς· ἀρκέσω θνήσκουσ' ἐγώ.
- ΙΣ. καὶ τίς βίος μοι σοῦ λελειμμένη φίλος;
- ΑΝ. Κρέοντ' ἐρώτω· τοῦδε γὰρ σὺ κηδεμών.
- ΙΣ. τί ταῦτ' ἀνιάς μ' οὐδὲν ὠφελουμένη; 550
- ΑΝ. ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.
- ΙΣ. τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ;

- ΑΝ. σῶσον σεαυτήν· οὐ φθονῶ σ' ὑπεκφυγεῖν.  
 ΙΣ. οἴμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου;  
 ΑΝ. σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ κατθανεῖν. 555  
 ΙΣ. ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.  
 ΑΝ. καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ δόκουν φρονεῖν.  
 ΙΣ. καὶ μὴν ἴση νῶν ἐστίν ἡ ᾗ ξαμαρτία.  
 ΑΝ. θάρσει· σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι  
 τέθνηκεν, ὥστε τοῖς θανούσιν ὠφελεῖν. 560  
 ΚΡ. τῷ παιδὲ φημι τῷδε τὴν μὲν ἀρτίως  
 ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφυ.  
 ΙΣ. οὐ γὰρ ποτ', ὦναξ, οὐδ' ὅς ἂν βλάβστη μένει  
 νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.  
 ΚΡ. σοὶ γοῦν, ὅθ' εἴλου σὺν κακοῖς πράσσειν κακά.  
 ΙΣ. τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον; 566  
 ΚΡ. ἀλλ' ἦδε μέντοι—μὴ λέγ'· οὐ γὰρ ἔστ' ἔτι.  
 ΙΣ. ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαντοῦ τέκνου;  
 ΚΡ. ἀρώσιμοι γὰρ χατέρων εἰσὶν γύαι.  
 ΙΣ. οὐχ ὥς γ' ἐκείνῳ τῇδέ τ' ἦν ἡρμοσμένα. 570  
 ΚΡ. κακὰς ἐγὼ γυναῖκας νιέσι στυγῶ.  
 ΙΣ. ὦ φίλταθ' Αἴμων, ὥς σ' ἀτιμάζει πατήρ.  
 ΚΡ. ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.  
 ΙΣ. ἡ γὰρ στερήσεις τῆσδε τὸν σαντοῦ γόνον;  
 ΚΡ. Αἰδὼς ὁ παύσων τούσδε τοὺς γάμους ἐμοί. 575  
 ΧΟ. δεδογμέν', ὡς ἔοικε, τήνδε κατθανεῖν.  
 ΚΡ. καὶ σοί γε κάμοι. μὴ τριβὰς ἔτ', ἀλλὰ νιν  
 κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρή  
 γυναῖκας εἶναι τάσδε μὴδ' ἀναιμένας.  
 φεύγουσι γὰρ τοι χοὶ θρασεῖς, ὅταν πέλας 580  
 ἤδη τὸν Αἰδὼν εἰσορῶσι τοῦ βίου.

ΧΟ.

Στροφή α'.

εὐδαίμονες, οἷσι κακῶν ἄγευστος αἰὼν.  
 οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἄτας  
 οὐδὲν ἐλλείπει γενεᾶς ἐπὶ πλῆθος ἔρπον. 585  
 ὅμοιον ὥστε ποντίαις  
 οἶδμα δυσπνόοις ὅταν  
 Θρήσσαισιν ἔρεβος ὕφαλον ἐπιδράμη πνοαῖς,  
 κυλίνδει βυσσόθεν κελαινὰν 590  
 θίνα καὶ δυσάνεμον,  
 στόνῳ βρέμουσι δ' ἀντιπλήγες ἀκταί.

Ἀντιστροφή α'.

ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρώμαι  
 πῆματα φθιτῶν ἐπὶ πῆμασι πίπτοντ', 595  
 οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει  
 θεῶν τις, οὐδ' ἔχει λύσιν.  
 νῦν γὰρ ἐσχάτας ὑπὲρ  
 ῥίζας ἐτέτατο φάος ἐν Οἰδίπου δόμοις. 600  
 κατ' αὖ νιν φοινία θεῶν τῶν  
 νερτέρων ἀμᾶ κοπῖς,  
 λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.

Στροφή β'.

τεάν, Ζεῦ, δύνασιν τίς ἀν-  
 δρῶν ὑπερβασία κατάσχοι, 605  
 τὰν οὐθ' ὕπνος αἰρεῖ ποθ' ὁ πανταγρεὺς οὐτ'  
 ἀκάματοι θεόντες  
 μῆνες; ἀγῆρως δὲ χρόνῳ δυνάστας  
 κατέχεις Ὀλύμπου μαρμαρόεσσαν αἴγλαν. 610

τό τ' ἔπειτα καὶ τὸ μέλλον  
καὶ τὸ πρὶν ἐπαρκέσει  
νόμος ὃδ'· οὐδὲν ἔρπει  
θνατῶν βιότῳ παντελὲς ἐκτὸς αἵτας.

Ἀντιστροφή β.

αἱ γὰρ δὴ πολὺπλαγκτος ἔλ- 615  
πίς πολλοῖς μὲν ὄνασις ἀνδρῶν,  
πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων·  
εἰδότι δ' οὐδὲν ἔρπει,  
πρὶν πυρὶ θερμῷ πόδα τις προσαύσῃ.  
σοφία γὰρ ἔκ του κλεινὸν ἔπος πέφανται, 620  
τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν  
τῷδ' ἔμμεν, ὅτῳ φρένας  
θεὸς ἄγει πρὸς αἵταν.  
πράσσει δ' ὀλίγιστον χρόνον ἐκτὸς αἵτας. 625

ὅδε μὲν Αἴμων, παίδων τῶν σῶν  
νέατον γέννημ'· ἄρ' ἀχνύμενος  
τῆς μελλογάμου τάλιδος ἤκει  
μόρον Ἀντιγόνης,  
ἀπάτας λεχέων ὑπεραλγῶν; 630

ΚΡ. τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.  
ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων  
τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει;  
ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι;

ΑΙΜΩΝ.

πάτερ, σός εἰμι, καὶ σύ μοι γνώμας, ἔχων 635  
χρηστάς, ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.

έμοι γὰρ οὐδεὶς ἀξίως ἔσται γάμος  
 μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.

- ΚΡ. οὕτω γάρ, ὦ παῖ, χρή διὰ στέρνων ἔχειν,  
 γνώμης πατρῷας πάντ' ὀπισθεν ἐστάναι. 640  
 τούτου γὰρ οὐνεκ' ἄνδρες εὗχονται γονὰς  
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,  
 ὡς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς,  
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.  
 ὅστις δ' ἀνωφέλητα φιτύνει τέκνα, 645  
 τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πόνους  
 φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;  
 μή νύν ποτ', ὦ παῖ, τὰς φρένας γ' ὑφ' ἡδονῆς  
 γυναικὸς οὐνεκ' ἐκβάλης, εἰδώς, ὅτι  
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, 650  
 γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γὰρ  
 γένοιτ' ἂν ἕλκος μείζον ἢ φίλος κακός;  
 ἀλλὰ πτύσας ὥσεί τε δυσμενῇ μέθης  
 τὴν παιδ' ἐν Ἄιδου τήνδε νυμφεύειν τινί.  
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ 655  
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,  
 ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,  
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία  
 ξύναιμον· εἰ γὰρ δὴ τά γ' ἐγγενῇ φύσει  
 ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους· 660  
 ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ  
 χρηστός, φανεῖται κὰν πόλει δίκαιος ὢν.  
 ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται  
 ἢ τοῦπιτάσσειν τοῖς κρατύνουσιν νοεῖ,  
 οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν. 665

ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν,  
 καὶ σμικρὰ καὶ δίκαια καὶ τὰναντία.  
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ  
 καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν,  
 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον 670  
 μένειν δίκαιον κἀγαθὸν παραστάτην.  
 ἀναρχίας δὲ μείζον οὐκ ἔστιν κακόν.  
 αὕτη πόλεις ὄλλυσιν, ἥδ' ἀναστάτους  
 οἴκους τίθησιν, ἥδε συμμάχου δορός  
 τροπὰς καταρρήγνυσιν. τῶν δ' ὀρθουμένων 675  
 σφίξει τὰ πολλὰ σώμαθ' ἡ πειθαρχία.  
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,  
 κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.  
 κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,  
 οὐκ ἂν γυναικῶν ἡσσονες καλοίμεθ' ἄν. 680

XO. ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμεμεθα,  
 λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.

AI. πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,  
 πάντων, ὅσ' ἔστι, κτημάτων ὑπέρτατον.  
 ἐγὼ δ', ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, 685  
 οὐτ' ἂν δυναίμην μῆτ' ἐπισταίμην λέγειν·  
 γένοιτο μέντ' ἄν χιανὴ καλῶς ἔχον.  
 σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν, ὅσα  
 λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.  
 τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ 690  
 λόγοις τοιούτοις, οἷς σὺ μὴ τέρψει κλύων.  
 ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,  
 τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,  
 πασῶν γυναικῶν ὡς ἀναξιώτατη



κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει, 695  
 ἥτις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς  
 πεπτῶτ' ἄθαπτον μῆθ' ὑπ' ὤμηστων κυνῶν  
 εἶασ' ὀλέσθαι μῆθ' ὑπ' οἰωνῶν τινος·  
 οὐχ ἥδε χρυσῆς ἀξία τιμῆς λαχεῖν;  
 τοιάδ' ἐρεμνὴ σίγ' ἐπέρχεται φάτις. 700  
 ἐμοὶ δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,  
 οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.  
 τί γὰρ πατὴρ θάλλοντος εὐκλείας τέκνοισι  
 ἄγαλμα μείζον, ἢ τί πρὸς παίδων πατρί;  
 μὴ νῦν ἐν ἡθὺς μῦνον ἐν σαντῷ φόρει, 705  
 ὡς φῆς σύ, κούδεν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.  
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,  
 ἢ γλῶσσαν, ἢ οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,  
 οὗτοι διαπτυχθέντες ὥφθησαν κενοί.  
 ἀλλ' ἄνδρα, κεῖ τις ἢ σοφός, τὸ μανθάνειν 710  
 πόλλ' αἰσχροὺς οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.  
 ὁρᾷς παρὰ ρείθροισι χειμάρροισι ὅσα  
 δένδρων ὑπέικει, κλῶνας ὡς ἐκσφύζεται·  
 τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.  
 αὐτῶς δὲ ναὸς ὅστις ἐγκρατὴ πόδα 715  
 τείνας ὑπέικει μηδέν, ὑπτίοις κάτω  
 στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.  
 ἀλλ' εἶκε θυμῷ καὶ μετὰστασιν δίδου.  
 γνώμη γὰρ εἴ τις καπ' ἐμοῦ νεωτέρου  
 πρόσσεστι, φῆμ' ἔγωγε πρεσβεύειν πολὺν 720  
 φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·  
 εἰ δ' οὐν, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ρέπειν,  
 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

- ΧΟ. ἄναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,  
μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλῇ. 725
- ΚΡ. οἱ τηλικοῖδε καὶ διδαζόμεσθα δὴ  
φρονεῖν ὑπ' ἀνδρὸς τηλικούδε τὴν φύσιν;
- ΑΙ. μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,  
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τᾶργα σκοπεῖν.
- ΚΡ. ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας σέβειν; 730
- ΑΙ. οὐδ' ἂν κελεύσαιμ' εὖσεβεῖν εἰς τοὺς κακούς.
- ΚΡ. οὐχ ἦδε γὰρ τοιᾷδ' ἐπείληπται νόσφ;
- ΑΙ. οὐ φησι Θήβης τῆσδ' ὁμόπτολις λεώς.
- ΚΡ. πόλις γὰρ ἡμῖν, ἀμέ χρὴ τάσσειν, ἔρει;
- ΑΙ. ὀρᾶς, τόδ' ὥς εἴρηκας ὥς ἄγαν νέος. 735
- ΚΡ. ἄλλω γὰρ ἢ μοι χρὴ με τῆσδ' ἄρχειν χθονός;
- ΑΙ. πόλις γὰρ οὐκ ἔσθ', ἥτις ἀνδρός ἐσθ' ἐνός.
- ΚΡ. οὐ τοῦ κρατοῦντος ἢ πόλις νομίζεται;
- ΑΙ. καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.
- ΚΡ. ὃδ', ὥς ἔοικε, τῇ γυναικὶ συμμαχεῖ. 740
- ΑΙ. εἴπερ γυνὴ σύ· σοῦ γὰρ οὖν προκῆδομαι.
- ΚΡ. ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί;
- ΑΙ. οὐ γὰρ δίκαιά σ' ἐξαμαρτάνονθ' ὀρώ.
- ΚΡ. ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;
- ΑΙ. οὐ γὰρ σέβεις, τιμὰς γε τὰς θεῶν πατῶν. 745
- ΚΡ. ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.
- ΑΙ. οὐ τᾶν ἔλοις ἦσσω γε τῶν αἰσχυρῶν ἐμέ.
- ΚΡ. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὄδε.
- ΑΙ. καὶ σοῦ γε κάμου καὶ θεῶν τῶν νερτέρων.
- ΚΡ. ταύτην ποτ' οὐκ ἔσθ' ὥς ἔτι ζῶσαν γαμεῖς. 750
- ΑΙ. ἦδ' οὖν θανεῖται καὶ θανούσ' ὀλεῖ τινά.
- ΚΡ. ἦ καπαπειλῶν ὦδ' ἐπεξέρχει θρασύς;

- ΑΙ. τίς δ' ἔστ' ἀπειλή πρὸς κενὰς γνώμας λέγειν;  
 ΚΡ. κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κενός.  
 ΑΙ. εἰ μὴ πατήρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν. 755  
 ΚΡ. γυναικὸς ὧν δούλευμα, μὴ κώτιλλέ με.  
 ΑΙ. βούλει λέγειν τι καὶ λέγων μηδὲν κλύειν.  
 ΚΡ. ἄληθες; ἀλλ' οὐ τόνδ' Ὀλυμπον, ἴσθ' ὅτι  
 χαίρων ἐπὶ ψόγοισι δειννάσεις ἐμέ.  
 ἄγαγε τὸ μῖσος, ὡς κατ' ὄμματ' αὐτίκα 760  
 παρόντι θήσκη πλησία τῷ νυμφίῳ.  
 ΑΙ. οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,  
 οὔθ' ἦδ' ὀλεῖται πλησία, σὺ τ' οὐδαμὰ  
 τοῦμόκ προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὀρώων,  
 ὡς τοῖς θέλουσι τῶν φίλων μαινῇ ξυνών. 765  
 ΧΟ. ἀνὴρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·  
 νοῦς δ' ἐστὶ τηλικούτος ἀλγῆσας βαρύς.  
 ΚΡ. δράττω, φρονεῖτω μείζον ἢ κατ' ἄνδρ' ἰών·  
 τὰ δ' αὖν κόρα τὰδ' οὐκ ἀπαλλάξει μόρου.  
 ΧΟ. ἄμφω γὰρ αὐτὰ καὶ κατακτείναι νοεῖς; 770  
 ΚΡ. οὐ τήν γε μὴ θιγοῦσαν· εὖ γὰρ οὖν λέγεις.  
 ΧΟ. μόρφ' δὲ ποίῳ καὶ σφε βουλευεῖ κτανεῖν;  
 ΚΡ. ἄγων, ἔρημος ἔνθ' ἂν ἡ βροτῶν στίβος,  
 κρύψω πετρώδει ζῶσαν ἐν κατώρυχι,  
 φορβῆς τοσούτον ὡς ἄγος μόνον προθεῖς, 775  
 ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλις.  
 κακεῖ τὸν Ἄιδην, ὃν μόνον σέβει θεῶν,  
 αἰτουμένη που τεύζεται τὸ μὴ θανεῖν,  
 ἢ γνώσεται γοῦν ἀλλὰ τηνικαῦθ', ὅτι  
 πόνος περισσός ἐστι τὰν Ἄιδου σέβειν. 780

ΧΟ.

Στροφή.

Ἔρως ἀνίκατε μάχαν,  
Ἔρως, ὃς ἐν κτήμασι πίπτεις,  
ὃς ἐν μαλακαῖς παρειαῖς  
νεάνιδος ἐννυχεύεις.

784



*Alinari photo.*]

EROS. (From a statue in the Vatican, Rome.)

φοιτᾶς δ' ὑπερπόντιος ἔν τ' ἀγρονόμοις αὐλαῖς,  
καί σ' οὐτ' ἀθανάτων φύξιμος οὐδεὶς  
οὐθ' ἀμερίων ἐπ' ἀνθρώπων· ὁ δ' ἔχων μέμνηεν.

Ἀντιστροφή.

σὺ καὶ δικαίων ἀδίκους  
φρένας παρασπᾶς ἐπὶ λώβα,  
σὺ καὶ τόδε νεῖκος ἀνδρῶν  
ξύναιμον ἔχεις ταραξας.

791



ΑΦΗΡΟΔΙΤΗ. (From a bust in the British Museum.)

νικᾷ δ' ἐναργῆς βλεφάρων ἥμερος εὐλέκτρον 795  
νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς  
θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.

νῦν δ' ἤδη ἔγω καὶ τὸς θεσμῶν  
 ἔξω φέρομαι τὰδ' ὀρώων, ἴσχειν δ'  
 οὐκέτι πηγὰς δύναιμαι δακρύων,  
 τὸν παγκοίταν δθ' ὀρῶ θάλαμον  
 τήνδ' Ἀντιγόνην ἀνύτουσαν.

801

805

AN.

Στροφή α'.

ὀράτ' ἔμ', ὦ γὰρ πατρίας πολίται,  
 τὰν νεάταν ὁδὸν  
 στείχουσιν, νεάτον δὲ φέγ-  
 γος λεύσσουν ἀελίου,  
 κοῦποτ' αὖθις· ἀλλὰ μ' ὁ παγ-  
 κοίτας Αἰδᾶς ζῶσαν ἄγει  
 τὰν Ἀχέροντος  
 ἀκτάν, οὔθ' ὑμεναίων  
 ἔγκληρον, οὔτ' ἐπινύμφειός  
 πῶ μέ τις ὕμνος

810

815

ὑμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

ΧΟ. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'  
 ἐς τόδ' ἀπέρχει κεῦθος νεκύων,  
 οὔτε φθινάσιν πληγεῖσα νόσοις  
 οὔτε ξιφέων ἐπίχειρα λαχοῦσ'·  
 ἀλλ' αὐτόνομος, ζῶσα μόνῃ δὴ  
 θνατῶν Αἶδαν καταβήσει.

820

AN.

Ἀντιστροφή α'.

ἤκουσα δὴ λυγροτάταν ὀλέσθαι  
 τὰν Φρυγίαν ξέναν  
 Ταντάλου Σιπύλῳ πρὸς ἄ-



*Brogi photo.*]

**ΝΙΟΒΗ.** (From the marble group in the Uffizi Gallery, Florence.)

κρη, τὰν κισσὸς ὥς ἀτενῆς 825

πετραία βλάστα δάμασεν·

καί νιν ὄμβροι τακομέναν,

ὥς φάτις ἀνδρῶν,

χιῶν τ' οὐδαμὰ λείπει, 830

τέγγει δ' ὑπ' ὀφρύσι παγκλαύτοις

δειράδας· ἃ με

δαίμων ὁμοιοτάταν κατευνάζει.

ΧΟ. ἀλλὰ θεός τοι καὶ θεογεννῆς,

ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς· 835

καί τοι φθιμένα μέγα ἀκούσαι

τοῖς ἰσοθέοις σύγκληρα λαχεῖν

ζῶσαν καὶ ἔπειτα θανούσαν.

ΑΝ.

Στροφή β'.

οἴμοι, γελῶμαι· τί με, πρὸς θεῶν πατρῶν,

οὐκ οἰχομέναν ὑβρίζεις, ἀλλ' ἐπίφαντον; 840

ὦ πόλις, ὦ πολέως

πολυκτήμονες ἄνδρες·

ἰὼ Διρκαῖαι κρῆναι

Θήβας τ' εὐαρμάτου ἄλσος, ἔμπας 845

ξημμάρτυρας ὕμμ' ἐπικτῶμαι,

οἷα φίλων ἄκλαντος, οἷοις νόμοις

πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου

ποταινίου·

ἰὼ δύστανος,

βροτοῖς οὔτε νεκροῖς κυρούσα 850

μέτοικος, οὐ ζῶσιν, οὐ θανούσιν.

ΧΟ. προβαῖς ἐπ' ἐσχάτου θράσους





*Brogi photo.]*

**'THE FARNESE BULL.' ZETHUS AND AMPHION BINDING DIRCE TO  
THE HORNS OF THE BULL.**

**(From the group in the National Museum, Naples.)**

ὑψηλὸν ἐς Δίκας βάθρον  
 προσέπεσες, ὦ τέκνον, πολὺ· 855  
 πατρῶν δ' ἐκτίνεις τιν' ἄθλον.

ΑΝ. Ἄντιστροφή β'.

ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας,  
 πατρὸς τριπόλιστον οἶκτον τοῦ τε πρόπαντος  
 ἀμετέρου πότμου 861

κλεινοῖς Λαβδακίδαισιν.

ἰὼ ματρῶναι λέκτρων  
 ᾄται, κοιμήματά τ' αὐτογέννητ'  
 ἐμῷ πατρὶ δυσμόρου ματρός, 865  
 οἷων ἐγὼ ποθ' ἅ ταλαίφρων ἔφυν·  
 πρὸς οὓς ἀραίος, ἄγαμος, ἅδ' ἐγὼ μέτοικος  
 ἔρχομαι.

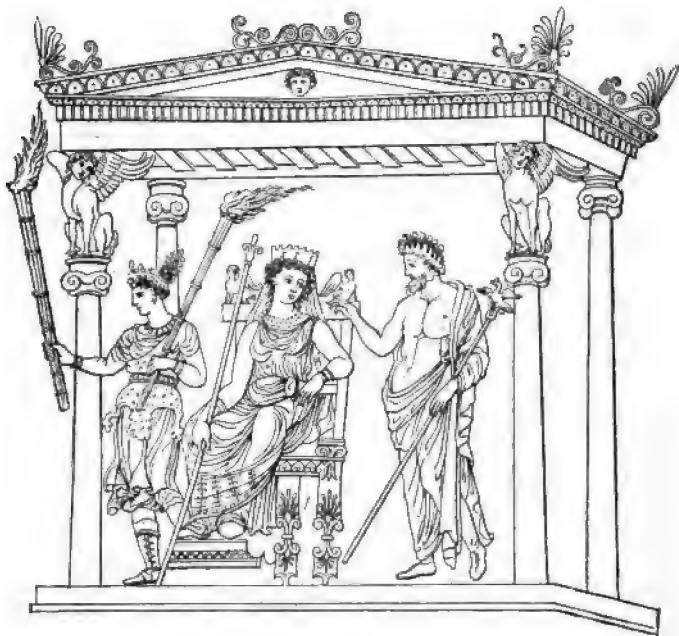
ἰὼ δυσπότημων  
 κασίγνητε γάμων κυρήσας, 870  
 θανὼν ἔτ' οὔσαν κατήναρές με.

ΧΟ. σέβειν μὲν εὐσέβειά τις·  
 κράτος δ', ὅτφ κράτος μέλει,  
 παραβατὸν οὐδαμᾶ πέλει.  
 σέ δ' αὐτόγνωτος ὤλεσ' ὀργά. 875

ΑΝ. Ἐπφδός.

ἄκλαντος, ἄφιλος, ἀνυμέναιος ταλαίφρων ἄγομαι  
 τάνδ' ἐτοίμαν ὁδόν.  
 οὐκέτι μοι τόδε λαμπάδος ἱερὸν ὄμμα  
 θέμις ὀρᾶν ταλαίνα, 880  
 τὸν δ' ἐμὸν πότμον ἀδάκρυτον οὐδεὶς φίλων  
 στενάζει.

ΚΡ. ἄρ' ἴστ', ἀοιδὰς καὶ γόους πρὸ τοῦ θανεῖν  
 ὥς οὐδ' ἂν εἰς παύσαιτ' ἂν, εἰ χρεὶή λέγειν;  
 οὐκ ἄξεθ' ὥς τάχιστα; καὶ κατηρεφεῖ 885  
 τύμβῳ περιπτύξαντες, ὥς εἴρηκ' ἐγώ,



PLUTO AND PERSEPHONE.  
 (From a vase in the Museum at Karlsruhe.)

ἄφετε μόνην ἔρημον, εἴτε χρῆ θανεῖν,  
 εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ.  
 ἡμεῖς γὰρ ἀγνοὶ τοῦπὶ τήνδε τὴν κόρην·  
 μετοικίας δ' οὖν τῆς ἄνω στερήσεται. 890

ΑΝ. ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς  
 οἴκησις αἰέφρουρος, οἱ πορεύομαι  
 πρὸς τοὺς ἑμαυτῆς, ὦν ἀριθμὸν ἐν νεκροῖς  
 πλείστον δέδεκται Φερσέφασσ' ὀλωλότων  
 ὦν λιοισθία ἄγῳ καὶ κάκιστα δὴ μακρῷ 895  
 κάτειμι, πρὶν μοι μοῖραν ἐξήκειν βίου.  
 ἐλθούσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω  
 φίλη μὲν ἦξει πατρί, προσφιλῆς δὲ σοί,  
 μήτηρ, φίλη δὲ σοί, κασίγνητον κᾶρα  
 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ 900  
 ἔλουσα κακόσμησα κάπιτυμβίους  
 χοὰς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν  
 δέμας περιστέλλουσα τοιάδ' ἄρνημαι.  
 καίτοι σ' ἐγὼ ἔτιμησα, τοῖς φρονούσιν, εὖ·  
 οὐ γάρ ποτ' οὐτ' ἂν εἰ τέκνων μήτηρ ἔφυν, 905  
 οὐτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,  
 βία πολιτῶν τόνδ' ἂν ἠρόμην πόνον.  
 τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;  
 πόσις μὲν ἂν μοι κατθανόντος ἄλλος ἦν, 909  
 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἤμπλακον·  
 μητρὸς δ' ἐν Αἰδοῦ καὶ πατρὸς κεκευθότοι  
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.  
 τοιῷδε μέντοι σ' ἐκπροτιμήσασ' ἐγὼ  
 νόμφ, Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν  
 καὶ δεινὰ τολμᾶν, ὦ κασίγνητον κᾶρα. 915  
 καὶ νῦν ἄγει με διὰ χειρῶν οὕτω λαβὼν  
 ἄλεκτρον, ἀννυμέναιον, οὔτε του γάμου  
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς·  
 ἀλλ' ὥδ' ἔρημος πρὸς φίλων ἢ δύσμορος

- ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς, 920  
 ποίαν παρεξελθοῦσα δαιμόνων δίκην;  
 τί χρή με, τὴν δύστηνον, ἐς θεοὺς ἔτι  
 βλέπειν, τίν' αὐδᾶν ζυμμάχων, ἐπεὶ γε δὴ  
 τὴν δυσσέβειαν εὐσεβοῦς' ἔκτησάμην;  
 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ, 925  
 παθόντες ἂν ξυγγυνοῖμεν ἡμαρτηκότες·  
 εἰ δ' οἷδ' ἁμαρτάνουσι, μὴ πλείω κακὰ  
 πάθοιεν, ἧ καὶ δρῶσιν ἐκδίκως ἐμέ.
- ΧΟ. ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ  
 ψυχῆς ῥίπαι τήνδε γ' ἔχουσιν. 930
- ΚΡ. τοιγὰρ τούτων τοῖσιν ἄγουσιν  
 κλαύμαθ' ὑπάρξει βραδυτήτος ὕπερ.
- ΑΝ. οἴμοι, θανάτου τούτ' ἐγγυτάτω  
 τοῦπος ἀφίκται.
- ΚΡ. θαρσεῖν οὐδὲν παραμυθούμαι, 935  
 μὴ οὐ τάδε ταύτη κατακυροῦσθαι.
- ΑΝ. ὦ γῆς Θήβης ἄστν πατρῶον  
 καὶ θεοὶ προγενεῖς,  
 ἄγομαι δὴ κούκέτι μέλλω.  
 λεύσσετε, Θήβης οἱ κοιρανίδαι, 940  
 τὴν βασιλειδᾶν μούνην λοιπὴν,  
 οἶα πρὸς οἶων ἀνδρῶν πάσχω,  
 τὴν εὐσεβίαν σεβίσασα.
- ΧΟ. Στροφή α'.
- ἔτλα καὶ Δανάας οὐράνιον φῶς  
 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς· 945  
 κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατε-  
 ζεύχθη·

καίτοι καὶ γενεᾷ τίμιος, ὃ παῖ παῖ,  
καὶ Ζηνὸς ταμιεύσκε γονὰς χρυσορύτους. 950  
ἀλλ' ἂ μοιριδία τις δύνασις δεινά.  
οὔτ' ἂν νιν ὄλβος οὔτ' Ἄρης,  
οὐ πύργος, οὐχ ἀλίκτυποι  
κελαινὰ νᾶες ἐκφύγοιεν.



DARAE AND THE GOLDEN RAIN. (From a bowl found at Caere.)

Ἀντιστροφή α'.

ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος, 955  
Ἡδωνῶν βασιλεύς, κερτομίσις ὀργαῖς,  
ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῷ.  
οὔτω τᾶς μανίας δεινὸν ἀποστάζει  
ἀνθηρόν τε μένος· κείνος ἐπέγνω μανίαις 960  
ψαύων τὸν θεὸν ἐν κερτομίσις γλώσσαις.

παύεσκε μὲν γὰρ ἐνθέους  
 γυναῖκας εὐϊόν τε πῦρ,  
 φιλαύλους τ' ἡρέθιζε Μούσας. 965

Στροφή β'.

παρὰ δὲ Κυνεαῖν πελάγει διδύμας ἀλὸς  
 ἄκται Βοσπόριαι ἰδ' ὁ Θρηκῶν ἄξενος  
 Σαλμυδησσός, ἵν' ἀγχιπολις Ἄρης 970  
 δισσοῖσι Φινειδαῖς

εἶδεν ἀρατὸν ἔλκος  
 τυφλωθέν ἐξ ἀγρίας δάμαρτος  
 ἀλαὸν ἀλαστόροισιν ὁμμάτων κύκλοις,  
 ἀραχθέντων ὑφ' αἵματηραῖς 975  
 χείρεσσι καὶ κερκίδων ἀκμαῖσιν.

Ἀντιστροφή β'.

κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν  
 κλαῖον, ματρός ἔχοντες ἀνύμφευντον γονάν· 980  
 ἃ δὲ σπέρμα μὲν ἀρχαιογόνων

ἄντασ' Ἐρεχθεῖδᾶν,  
 τηλεπόροις δ' ἐν ἄντροις  
 τράφη θυέλλαισιν ἐν πατράϊς  
 Βορεὰς ἄμιππος ὀρθόποδος ὑπὲρ πάγου 985  
 θεῶν παῖς· ἀλλὰ καπ' ἐκείνα  
 Μοῖραι μακραίωνες ἔσχον, ὧ παῖ.

### ΤΕΙΡΕΣΙΑΣ.

Θήβης ἄνακτες, ἤκομεν κοινὴν ὁδὸν  
 δὴν ἐξ ἐνὸς βλέποντες· τοῖς τυφλοῖσι γὰρ  
 αὕτη κέλευθος ἐκ προσηγητοῦ πέλει. 990

ΚΡ. τί δ' ἔστιν, ὧ γεραιὲ Τειρεσία, νέον;

- TE. ἐγὼ διδάξω, καὶ σὺ τῷ μάντει πιθοῦ.  
 KP. οὐκ οὐν πάρος γε σῆς ἀπεστάτων φρενός.  
 TE. τοιγὰρ δι' ὀρθῆς τήνδ' ἐναυκλήρεις πόλιν.  
 KP. ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα. 995  
 TE. φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.  
 KP. τί δ' ἔστιν; ὥς ἐγὼ τὸ σὸν φρίσσω στομα.  
 TE. γνῶσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.  
 εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον  
 ἔζων, ἔν' ἦν μοι παντὸς οἰωνοῦ λιμήν, 1000  
 ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῷ  
 κλάζοντας οἷστρω καὶ βεβαρβαρωμένῃ  
 καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς  
 ἔγων. πτερῶν γὰρ ροίβδος οὐκ ἄσημος ἦν.  
 εὐθύς δὲ δείσας ἐμπύρων ἐγευόμην 1005  
 βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων  
 Ἡφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ  
 μυδῶσα κηκὶς μηνίων ἐτήκετο  
 κᾶτυφε κἀνέπτυνε, καὶ μετάρσιοι  
 χολαὶ διεσπείροντο, καὶ καταρρυεῖς 1010  
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.  
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα,  
 φθίνοντ' ἀσήμεων ὀργίων μαντεύματα·  
 ἐμοὶ γὰρ οὗτος ἡγεμών, ἄλλοις δ' ἐγώ.  
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις. 1015  
 βωμοὶ γὰρ ἡμῖν ἐσχάροι τε παντελεῖς  
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς  
 τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου.  
 κᾶτ' οὐ δέχονται θυστάδας λιτὰς ἔτι  
 θεοὶ παρ' ἡμῶν οὐδὲ μηνίων φλόγα, 1020



οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,  
 ἀνδροφθόρου βεβρω̐τες αἵματος λίπος.  
 ταῦτ' οὖν, τέκνον, φρόνησον· ἀνθρώποισι γὰρ  
 τοῖς πᾶσι κοινόν ἐστι τοῦξαμαρτάνειν·  
 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἔστ' ἀνὴρ 1025  
 ἄβουλος οὐδ' ἄνολβος, ὅστις ἐς κακὸν  
 πεσὼν ἀκείται μηδ' ἀκίνητος πέλει.

αὐθαδία τοι σκαιότητ' ὀφλισκάνει.  
 ἀλλ' εἴκε τῷ θανόντι μηδ' ὀλωλότα  
 κέντει· τίς ἀλκὴ τὸν θανόντ' ἐπικτανεῖν; 1030  
 εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'  
 ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

ΚΡ. ὦ πρέσβυ, πάντες, ὥστε τοξόται σκοποῦ,  
 τοξεύετ' ἀνδρὸς τοῦδε, κοῦδὲ μαντικῆς  
 ἄπρακτος ὑμῖν εἰμι, τῶν ὑπαὶ γένους 1035  
 ἐξημπολόημαι κάμπεφόρτισμαι πάλαι.

κερδαίνεται', ἐμπολᾶτε τὰπὸ Σάρδεων  
 ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν  
 χρυσόν· τάφῳ δ' ἐκείνον οὐχὶ κρύψετε.

οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν 1040  
 φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,  
 οὐδ' ὥς μίασμα τοῦτο μὴ τρέσας ἐγὼ  
 θάπτειν παρήσω κείνον· εὖ γὰρ οἶδ', ὅτι  
 θεοὺς μαιίνειν οὔτις ἀνθρώπων σθένει.

πίπτουσι δ', ὦ γεραῖε Τειρεσία, βροτῶν 1045  
 χοῖ πολλὰ δεινοὶ πτώματ' αἴσχυρ', ὅταν λόγους  
 αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν

ΤΕ. φεῦ·

ἀρ' οἶδεν ἀνθρώπων τις, ἀρα φράζεται —

- ΚΡ. τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;  
 ΤΕ. ὅσφ κράτιστον κτημάτων εὐβουλία; 1050  
 ΚΡ. ὅσφ περ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.  
 ΤΕ. ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυσ.  
 ΚΡ. οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.  
 ΤΕ. καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.  
 ΚΡ. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. 1055  
 ΤΕ. τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.  
 ΚΡ. ἄρ' οἶσθα ταγοὺς ὄντας, ἂν λέγῃς, λέγων;  
 ΤΕ. οἶδ'· ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.  
 ΚΡ. σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.  
 ΤΕ. ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι. 1060  
 ΚΡ. κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.  
 ΤΕ. οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.  
 ΚΡ. ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.  
 ΤΕ. ἀλλ' εἰ γέ τοι κάτισθι μὴ πολλοὺς ἔτι  
 τρόχους ἀμιλλητῆρας ἡλίου τελῶν, 1065  
 ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχχνων ἕνα  
 νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,  
 ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω  
 ψυχὴν τ' ἀτίμως ἐν τάφῳ κατῴκισας,  
 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν 1070  
 ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.  
 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω  
 θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.  
 τούτων σε λωβητῆρες ὑστεροφθόροι  
 λοχῶσιν Ἄιδου καὶ θεῶν Ἑρινύες, 1075  
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.  
 καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος

λέγω· φανεί γάρ οὐ μακροῦ χρόνου τριβὴ  
 ἀνδρῶν, γυναικῶν σοῖς δόμοις κωκύματα.  
 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις, 1080  
 ὅσων σπαράγματ' ἢ κύνες καθήγνισαν,  
 ἢ θῆρες, ἢ τις πτηνὸς οἰωνός, φέρων  
 ἀνόσιον ὁσμὴν ἐστιούχον ἐς πόλιν.

τοιαῦτά σου, λυπεῖς γάρ, ὥστε τοξότης  
 ἀφῆκα θυμῷ καρδίας τοξεύματα 1085

βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.  
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα  
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ  
 καὶ γυνῷ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν  
 τὸν κούν τ' ἀμείνω τῶν φρενῶν ἢ νῦν φέρει. 1090

ΧΟ. ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.  
 ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ  
 τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,  
 μή πώ ποτ' αὐτὸν ψεύδος ἐς πόλιν λακεῖν.

ΚΡ. ἔγνωκα καὐτὸς καὶ ταρασσομαι φρένας· 1095  
 τό τ' εἰκαθεῖν γὰρ δεινόν, ἀντιστάντα δὲ  
 ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟ. εὐβουλίας δεῖ, παῖ Μενοικέως, λαβεῖν.

ΚΡ. τί δῆτα χρή δρᾶν φράζε, πείσομαι δ' ἐγώ.

ΧΟ. ἐλθὼν κόρην μὲν ἐκ κατώρυχος στέγης 1100  
 ἄνες, κτίσον δὲ τῷ προκειμένῳ τάφον.

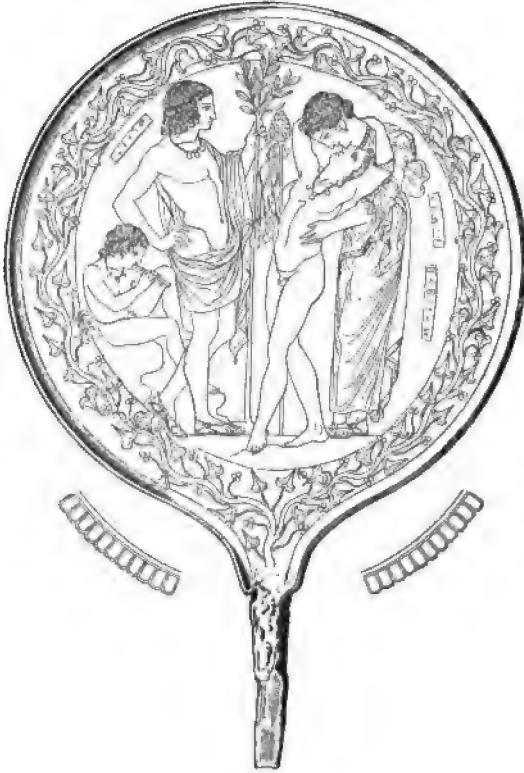
ΚΡ. καὶ ταῦτ' ἐπαινεῖς, καὶ δοκεῖ παρεικαθεῖν;

ΧΟ. ὅσον γ', ἄναξ, τάχιστα· συντέμνουσι γὰρ  
 θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.

ΚΡ. οἴμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι 1105  
 τὸ δρᾶν, ἀνάγκη δ' οὐχὶ δυσμαχητέον.

ΧΟ. δρᾶ νυν τάδ' ἐλθὼν μῆδ' ἐπ' ἄλλοισιν τρέπε.

ΚΡ. ὦδ', ὡς ἔχω, στείχοιμ' ἄν· ἵτ' ἵτ' ὀπάονες,



DIONYSUS EMBRACING SEMELE, IN THE PRESENCE OF APOLLO. (From an Etruscan mirror in the Royal Museum, Berlin.)

οἱ τ' ὄντες οἱ τ' ἀπόντες, ἀξίνας χεροῖν  
ὀρμᾶσθ' ἐλόντες εἰς ἐπόψιον τόπον.

1110

ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,  
 αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.  
 δέδοικα γάρ, μὴ τοὺς καθεστῶτας νόμους  
 ἄριστον ἢ σφύζοντα τὸν βίον τελεῖν.

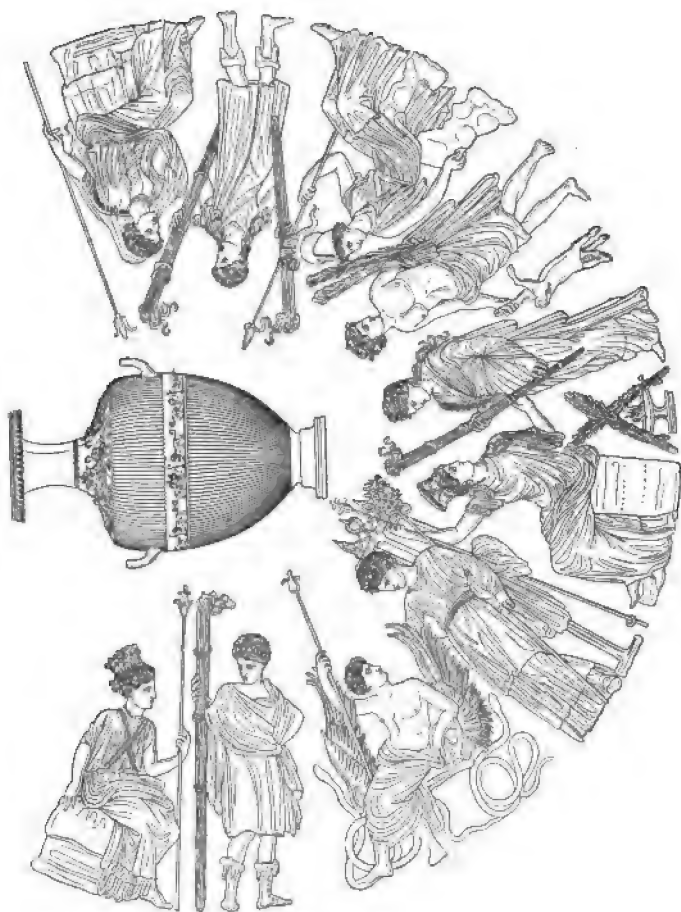
ΧΟ.

Στροφή α'.

πολυώνυμε, Καδμείας νύμφας ἄγαλμα      1115  
 καὶ Διὸς βαρυβρεμέτα γένος,  
 κλυτὰν ὃς ἀμφέπει  
 Ἰταλίαν, μέδεις δὲ  
 παγκοίνοις Ἐλευσινίας      1120  
 Δηοῦς ἐν κόλποις,  
 Βακχεῦ, Βακχᾶν ὁ ματρόπολιν Θήβαν  
 ναιετῶν παρ' ὑγρὸν  
 Ἰσμηνοῦ ρεῖθρόν τ' ἀγρίου τ'  
 ἐπὶ σπορᾷ δράκοντος·      1125

Ἀντιστροφή α'.

σέ δ' ὑπὲρ διλόφου πέτρας στέρον ψ ὅπως  
 λιγνύς, ἔνθα Κωρύκiai νύμφαι  
 στείχουσι Βακχίδες,  
 Κασταλίας τε νᾶμα,      1130  
 καὶ σε Νυσαίων ὀρέων  
 κισσῆρεις ὄχθαι  
 χλωρά τ' ἀκτὰ πολυστάφυλος πέμπει,  
 ἀμβρότων ἐπέων  
 εὐαζόντων, Θηβαΐας      1135  
 ἐπισκοποῦντ' ἀγνιάς·



ELEUSINIAN PRIESTS AND DIVINITIES. (From a painted vase at St. Petersburg.)

Στροφή β'.

τὰν ἐκ πασᾶν τιμῆς ὑπερτάταν πόλεων  
 ματρὶ σὺν κεραυνίᾳ·  
 καὶ νῦν, ὥς βιαίως ἔχεται 1140  
 πάνδαμος πόλις ἐπὶ νόσου,  
 μολεῖν καθαρσίῃ ποδὶ Παρνασίαν  
 ὑπὲρ κλιτὺν ἢ στονόμεντα πορθμόν. 1145

Ἀντιστροφή β'.

ἰὼ πῦρ πνειόντων χοράγ' ἄστρων, νυχίων  
 φθεγμάτων ἐπίσκοπε,  
 παῖ Διὸς γένεθλον, προφάνηθ',  
 ὦναξ, σαῖς ἅμα περιπόλοις 1150  
 Θυίαισιν, αἱ σε μαινόμεναι πάννυχoi  
 χορεύουσι, τὸν ταμίαν Ἰακχον.

ΑΓΓΕΛΟΣ.

Κάδμου πάροικοι καὶ δόμων Ἀμφίονος, 1155  
 οὐκ ἔσθ' ὅποιον στάντ' ἂν ἀνθρώπου βίον  
 οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.  
 τύχη γὰρ ὀρθοὶ καὶ τύχη καταρρέπει  
 τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεί,  
 καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς. 1160  
 Κρέων γὰρ ἦν ζηλωτός, ὥς ἐμοί, ποτέ·  
 σώσας μὲν ἐχθρῶν τήνδε Καδμεῖαν χθόνα  
 λαβὼν τε χώρας παντελεῇ μοναρχίαν  
 εὐθυνε, θάλλων εὐγενεῖ τέκνων σπορά·  
 καὶ νῦν ἀφείται πάντα. τὰς γὰρ ἡδονὰς 1165  
 ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ



*Alinari photo.*

SARCOPHAGUS WITH FAUNS AND BACCHANTES. (In the Vatican, Rome.)



ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.  
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα  
 καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῇ  
 τούτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς 1170  
 οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟ. τί δ' αὖ τόδ' ἄχθος βασιλέων ἦκεις φέρων;

ΑΓ. τεθνᾶσιν· οἱ δὲ ζῶντες αἵτιοι θανεῖν.

ΧΟ. καὶ τίς φονεύει, τίς δ' ὁ κείμενος; λέγε.

ΑΓ. Αἷμων ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται. 1175

ΧΟ. πότερα πατρώας ἢ πρὸς οἰκείας χερός;

ΑΓ. αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

ΧΟ. ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἤνυσας.

ΑΓ. ὡς ὦδ' ἐχόντων τᾶλλα βουλευεῖν πάρα.

ΧΟ. καὶ μὴν ὀρῶ τάλαιναν Εὐρυδίκην ὁμοῦ, 1180  
 δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων  
 ἦτοι κλύουσα παιδὸς ἢ τύχη πάρα.

### ΕΤΡΥΔΙΚΗ.

ὦ πάντες ἄστοί, τῶν λόγων ἐπησθόμην  
 πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς  
 ὅπως ἰκοίμην εὐγμάτων προσήγορος. 1185

καὶ τυγχάνω τε κληῖθρ' ἀνασπαστοῦ πύλης  
 χαλῶσα, καί με φθόγγος οἰκείου κακοῦ  
 βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι  
 δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.

ἀλλ' ὅστις ἦν ὁ μῦθος, αὖθις εἶπατε· 1190  
 κακῶν γὰρ οὐκ ἄπειρος οὔσ' ἀκούσομαι.

ΑΓ. ἐγὼ, φίλη δέσποινα, καὶ παρὼν ἐρῶ  
 κούδεν παρήσω τῆς ἀληθείας ἔπος.

τί γάρ σε μαλθάσσοιμ' ἂν ὦν ἐς ὕστερον  
 ψεύσται φανούμεθ'; ὀρθὸν ἀλήθει' αἶει. 1195  
 ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμην πόσει  
 πεδίον ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς  
 κυνοσπάρακτον σῶμα Πολυνείκους ἔτι·



ΗΕΚΑΤΗ. (From the marble figure in the Royal Museum, Leiden.)

καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν  
 Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν, 1200  
 λούσαντες ἄγνὸν λουτρόν, ἐν νεοσπάσιν  
 θαλλοῖς, ὃ δὴ ἔλειπτο, συγκατήθομεν,  
 καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς

χάσαντες, αὖθις πρὸς λιθόστρωτον κόρης  
 νυμφεῖον Ἄιδου κοῖλον εἰσεβαίνομεν. 1205  
 φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων  
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,  
 καὶ δεσπότη Κρέοντι σημαίνει μολών·  
 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς  
 ἔρποντι μᾶλλον ἄσσον, οἰμῶξας δ' ἔπος 1210  
 ἵησι δυσθρήνητον· ὦ τάλας ἐγώ,  
 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστάτην  
 κέλευθον ἔρω τῶν παρελθουσῶν ὁδῶν;  
 παιδὸς με σαίνει φθόγγος· ἀλλά, πρόσπολοι,  
 ἵτ' ἄσσον ὠκεῖς, καὶ παραστάντες τάφῳ 1215  
 ἀθρήσαθ', ἀρμόν χόματος λιθοσπαδῇ  
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμονος  
 φθόγγον συνήμ', ἢ θεοῖσι κλέπτομαι.  
 τάδ' ἐξ ἀθύμου δεσπότης κελεύσμασιν  
 ἠηροῦμεν· ἐν δὲ λισθίῳ τυμβεύματι 1220  
 τὴν μὲν κρεμαστὴν ἀνχένος κατείδομεν,  
 βρόχῳ μιτῶδει σινδόνης καθημμένην,  
 τὸν δ' ἀμφὶ μέσση περιπετῇ προσκείμενον,  
 εὐνῆς ἀποιμῶζοντα τῆς κάτω φθορὰν  
 καὶ πατρός ἔργα καὶ τὸ δύστηνον λέχος. 1225  
 ὁ δ' ὥς ὀρᾷ σφε, στυγνὸν οἰμῶξας ἔσω  
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·  
 ὦ τλήμων, οἶον ἔργον εἰργασαι· τίνα  
 νοῦν ἔσχεις; ἐν τῷ συμφορᾷ διεφθάρης;  
 ἔξελθε, τέκνον, ἰκέσιός σε λίσσομαι. 1230  
 τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,  
 πτύσας προσώπῳ κοῦδ' ἐν ἀντειπῶν, ξίφους

ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένον  
πατρὸς φυγαῖσιν ἤμπλακ'· εἴθ' ὁ δύσμορος  
αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθεὶς 1235  
ἤρεισε πλευραῖς μέσσον ἔγχος, ἐς δ' ὑγρὸν  
ἀγκῶν' ἔτ' ἔμφρων παρθέμφ προσπτύσσεται·  
καὶ φυσιῶν ὀξεῖαν ἐκβάλλει ροὴν

λευκῇ παρειᾷ φοινίου σταλάγματος.  
κεῖται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ 1240  
τέλη λαχὼν δειλαιοσ ἐν γ' Ἀΐδου δόμοις,  
δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν,  
ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

ΧΟ. τί τοῦτ' ἂν εἰκάσεις; ἡ γυνὴ πάλιν  
φρουδῇ, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον. 1245

ΑΓ. καὐτὸς τεθάμβηκ'· ἐλπίσιν δὲ βόσκομαι,  
ἄχῃ τέκνου κλύουσας ἐς πόλιν γόους  
οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγῃς ἔσω  
δμωαῖς προθήσειν πένθος οἰκεῖον στένειν.  
γνώμης γὰρ οὐκ ἄπειρος ὥσθ' ἀμαρτάνειν. 1250

ΧΟ. οὐκ οἶδ'. ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ  
δοκεῖ προσεῖναι χῆ μάτην πολλὴ βοή.

ΑΓ. ἀλλ' εἰσόμεσθα, μὴ τι καὶ κατάσχετον  
κρυφῇ καλύπτει καρδίᾳ θυμουμένη,  
δόμους παραστεύχοντες. εὖ γὰρ οὖν λέγεις· 1255  
καὶ τῆς ἄγαν γὰρ ἔστι που σιγῆς βάρος.

ΧΟ. καὶ μὴν ὁδ' ἀναξ αὐτὸς ἐφήκει  
μνήμ' ἐπίσημον διὰ χειρὸς ἔχων,  
εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν  
ἄτην, ἀλλ' αὐτὸς ἀμαρτῶν. 1260

ΚΡ.

Στροφὴ α'.

ἰὼ

φρενῶν δυσφρόνων ἀμαρτήματα  
στερεὰ θανατόεντ'.

ὦ κτανόντας τε καὶ

θανόντας βλέποντες ἐμφυλίους.

ῥομοὶ ἐμῶν ἄνολβα βουλευμάτων.

1265

ἰὼ παῖ, νέος νέφ ξὺν μόρφ,

αἰαῖ αἰαῖ,

ἔθανες, ἀπελύθης,

ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.

ΧΘ. οἴμ', ὥς ἔοικας ὀψὲ τὴν δίκην ἰδεῖν.

1270

ΚΡ. οἴμοι,

ἔχω μαθὼν δαίλαιος· ἐν δ' ἐμῷ κάρῳ

θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων

ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,

οἴμοι, λακπάτητον ἀντρέπων χαράν.

1275

φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

ΑΓ. ὦ δέσποθ', ὥς ἔχων τε καὶ κεκτημένος,

τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις

ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά.

1280

ΚΡ. τί δ' ἔστιν αὖ; κάκιον ἢ κακῶν ἔτι;

ΑΓ. γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ

δύστηνος ἄρτι νεοτόμοισι πλήγμασιν.

ΚΡ.

Ἀντιστροφή α'.

ἰὼ

ἰὼ δυσκάθατος Αἰδου λιμὴν,

τί μ' ἄρα, τί μ' ὀλέκεις;

1285

ὦ κακάγγελτά μοι

προπέμψας ἄχῃ, τίνα θροεῖς λόγον;  
αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξεργάσω.

τί φῆς, ὦ παι; τίνα λέγεις μοι νέον,  
αἰαῖ αἰαῖ,

1290

σφάγιον ἐπ' ὀλέθρῳ  
γυναικεῖον ἀμφικεῖσθαι μόρον;

ΑΓ. ὁρᾶν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

ΚΡ. οἴμοι,

κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας. 1295

τίς ἄρα, τίς με πότμος ἔτι περιμένει;

ἔχω μὲν ἐν χεῖρεσσιν ἀρτίως τέκνον,

τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.

φεῦ φεῦ μάτερ ἀθλία, φεῦ τέκνον.

1300

ΑΓ. ἦδ' ὀξυθήκτῳ βωμία περὶ ξίφει

λύει κελαινὰ βλέφαρα, κωκύσασα μὲν

τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν λάχος,

αὔθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς

πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ.

1305

ΚΡ.

Στροφή β'.

αἰαῖ αἰαῖ,

ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν

ἔπαισέν τις ἀμφιθήκτῳ ξίφει;

δειλαιοσ ἐγώ, αἰαῖ,

1310

δειλαίᾳ δὲ συγκέκραμαι δῦα.

ΑΓ. ὥς αἰτίαν γε τῶνδε κακείνων ἔχων

πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

ΚΡ. ποίῳ δὲ καπέλύσατ' ἐν φοναῖς τρόπῳ;

ΑΓ. παῖσας' ὑφ' ἥπαρ αὐτόχειρ αὐτήν, ὅπως 1315

παιδὸς τόδ' ἦσθετ' ὀξυκώκυτον πάθος.

ΚΡ. ἰώ μοι, τὰδ' οὐκ ἐπ' ἄλλον βροτῶν

ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.  
 ἐγὼ γάρ σ', ἐγὼ σ' ἔκανον, ὦ μέλεος,  
 ἐγώ, φάμ' ἔτυμον· ἰὼ πρόσπολοι, 1320  
 ἄγετέ μ' ὅ τι τάχιστ', ἄγετέ μ' ἐκποδών,  
 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα. 1325

ΧΟ. κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·  
 βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

ΚΡ. Ἀντιστροφή β.

ἴτω, ἴτω,  
 φανήτω μόρων ὁ κάλλιστ' ἔχων 1330  
 ἐμοί, τερμίαν ἄγων ἀμέραν,  
 ὕπατος· ἴτω, ἴτω,  
 ὅπως μηκέτ' ἄμαρ ἄλλ' εἰσίδω.

ΧΟ. μέλλοντα ταῦτα· τῶν προκειμένων τι χρὴ  
 πράσσειν· μέλει γὰρ τῶνδ' ὅτοισι χρὴ μέλειν.

ΚΡ. ἀλλ' ὦν ἐρῶ μὲν, ταῦτα συγκατηξάμην. 1336

ΧΟ. μὴ νῦν προσεύχου μηδέν· ὥς πεπρωμένης  
 οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγή.

ΚΡ. ἄγοιτ' αἶν μάταιον ἄνδρ' ἐκποδών,  
 ὅς, ὦ παῖ, σέ τ' οὐχ ἐκὼν κατέκανον 1340  
 σέ τ' αὖ τάνδ', ὦμοι μέλεος, οὐδ' ἔχω  
 πρὸς πότερον ἴδω, πᾶ κλιθῶ· πάντα γὰρ  
 λέχρια τὰν χεροῖν· τάδ' ἐπὶ κρατί μοι 1345  
 πότμος δυσκόμιστος εἰσήλατο.

ΧΟ. πολλῶ τὸ φρονεῖν εὐδαιμονίας  
 πρῶτον ὑπάρχει· χρὴ δὲ τὰ γ' εἰς θεοὺς  
 μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι 1350  
 μεγάλας πληγὰς τῶν ὑπεραύχων  
 ἀποτίσαντες  
 γήρα τὸ φρονεῖν ἐδίδαξαν.

## NOTES



The scene represents the palace of the monarch, now Creon, since the death of Eteocles. Probably three entrances are shown, one central; and Antigone, acted by the protagonist, enters from the right-hand side door. She has her hair cut short, in sign of sorrow. Ismene follows her out of the same door. The time is before sunrise.

### 1-99. PROLOGOS.

1. κοινόν, 'one with me.' The word suggests the mutual relation and the community of interests that subsists between them: cf. Virgil's *unanimam sororem*, Aen. 4. 8. See 147 κοινού θανάτου, of the mutual slaughter of the two brothers.

αὐτάδελφον: adjective; but translate, 'my very own sister. Here αὐτός is intensive, as in 306 τὸν αὐτόχειρα, and 503 αὐτάδελφον (subst.).

Ἰσμήνης κάρα: periphrasis. Figure of the part for the whole, or synecdoche; frequent in the poets. Cf. ᾧ κράτιστον Οἰδίου κάρα, O. T. 40; and Aní. 899 κασίγνητον κάρα.

2. i. e. ἀρ' οἶσθ' ὃ τι τῶν ἀπ' Οἰδίου κακῶν (ἐστίν), ὅποιον οὐχὶ Ζεὺς τελεῖ; The structure of the sentence is a variation upon the type of phrase οὐδεὶς ὅστις οὐ; but the indirect question requires ὃ τι, and hence ὅποιον is used to avoid a repetition of ὃ τι. The sense will be clear if we mentally substitute the direct τί ἐστίν for the indirect question.

ἀπ' Οἰδίου, i. e. that began with Oedipus and have continued to befall. See the account in the Introduction.

3. νῦν ἔτι ζώσωμεν, i. e. 'we survive to see these evils: we were better in our graves.'

4. ἀτὴς ἀτrep. Strictly translated, this phrase is out of sense with the accompanying words ἀλγανόν, &c., which are followed by ὅποιον οὐ to complete the meaning 'there is nothing grievous that I have not seen.' But in ἀτὴς ἀτrep the sense of the whole sentence is anticipated: 'there is nothing void of bane.' The accumulation of negatives is remarkable, οὐτ'... οὐ... οὐκ, and disguises the want of strict sense in ἀτὴς ἀτrep.



6. τῶν σῶν . . . , 'among thy woes and mine.' Partitive genitive.

7. καὶ νῦν, 'so now'; i. e. a particular instance of the general reflection above.

τί τοῦτ': in questions and exclamations οὗτος and ὅδε have an adverbial force. See O. C. 162 γ' ὃ οὗτος οὗτος, Oidίπους. *Ant.* 1172 τί δ' αὖ τὸδ' ἄχθος βασιλείων ἦκεις φέρων;

For the proclamation see 26, 192.

πανδήμῳ πόλει, i. e. σύμπασι πολίταις: see 44.

8. στρατηγόν. The word had acquired by this time (B. C. 441) a wider sense than that of commander in land or sea warfare. See Oman, *History of Greece*, ch. xviii, 'the office of archon sank into a mere figure-head of the state, while the real administrative power passed to the στρατηγοί . . . who had power to convoke the Ecclesia, conducted relations with foreign states, and formed a kind of ministry.' Sophocles himself was elected στρατηγός in this year for the Samian War. Here it probably implies 'ruler.'

9. ἔχεις τι, κ. τ. λ., hysteron proteron. Thompson, p. 419.

10. τοῖς φίλοις, Polynices; τῶν ἐχθρῶν, Creon. For the plurals see 48 τῶν ἐμῶν: 60 τυράννων.

τῶν ἐχθρῶν κακά, 'evil that our foes are working.' The genitive is subjective and possessive.

For στείχοντα, see 186 ἄτην ὁρῶν στείχουσιν.

11. φίλων: objective genitive; described as one of connexion by Thompson, p. 102. See 633 ψῆφον τῆς μελλονύμφου. Notice the anapaest in the fifth foot of this line, admissible only in proper names in such a position.

13, 14. δυοῖν, δύο, διπλῇ. Notice the repetition, to lend emphasis; which is also pointed by the contrast of δύο, μᾶ, διπλῇ. διπλῇ, literally 'twofold,' here suggests the thought of 'mutual slaughter,' 'internecine combat.' See 170 πρὸς διπλῆς μοίρας μίαν καθ' ἡμέραν.

δυοῖν ἀδελφοῖν, genitive of deprivation, i. e. ablative.

15. ἐπεὶ = ex quo. Wolff compares Aesch. *Ag.* 40 δέκατον μὲν ἔτος τόδ' ἐπεὶ Πριάμῳ, κ. τ. λ.

Ἀργείων, i. e. the host led by Adrastus, King of Argos, in support of Polynices. See Introduction.

16. τῇ νῦν, 'just passed.' ὑπέρτερον, *amplius*. In 631 it means 'better.'

17. ἀτωμένη: see 314. The two participles must be connected with οἶδα, forming an epexegetis of οὐδὲν ὑπέρτερον: 'I know nothing further, either that I am faring better or worse.' See Jebb.

19. ἐξέπεμπον, 'induced you to come forth.'

20. δηλοῖς καλχαίνουσ', 'it is evident that you are brooding over some words you have to say.' δηλόω is transitive, but, like verbs of perception and emotion, completes its sense with a participle in agreement with its subject. So in 471 δηλοῖ τὸ γέννημ' ὦμόν ἐξ ὠμοῦ πατρός τῆς παιδός, where the participle is

understood. Again, in 242 *δηλοῖς δ' ὥς τι σημαίνων νέον*, where *ὥς* emphasizes the expression. *ἔπος*, internal accusative with the intransitive *καλχαίνουσα*. See also 1063.

21. ('Yes), for . . . See 511.

*τῷ κασιγνήτῳ . . . τὸν μὲν, κ.τ.λ.* See 561 *τῷ παιδὲ φημι τῷδε τὴν μὲν . . .*

*τάφου*. The genitive takes its construction from the more remote of the two participles, *ἀτιμάσας*, as in 537 *καὶ συμμετίσχω καὶ φέρω τῆς αἰτίας*. The genitive is one of separation, i. e. ablative, as in 13; cf. O. C. 49 *μή μ' ἀτιμάσῃς ἂν σε προστρέπω φράσαι*. *ἀτιμάσας ἔχει*: this combination of *ἔχω* with past participle implies the continuance of the condition. See 32 *κηρύξαντ' ἔχειν*: 77 *ἀτιμάσας' ἔχε*. In O. T. 577 *ἀδελφὴν τὴν ἐμὴν γῆμας ἔχεις* we see an earlier stage of the idiom, where *ἔχω* still retains in part its literal meaning.

23, 24. If the reading here is to be retained, we must translate, 'treating him in accordance with full justice and custom.' *χρησθεῖς*, however, in classical Greek is always passive. Jebb conjectures *σὺν δίκῃς χρήσει δικαίᾳ καὶ νόμῳ*.

25. *τοῖς ἐνεσθὲν ἐντιμον* expresses the result of due burial. Bellermann compares *Il.* 23. 71, where the shade of Patroclus begs for burial, and complains that the other shades will not admit him to Hades:

*τῇλέ με ἔργουσι ψυχαί, εἰδῶλα καμόντων,  
οὐδέ με πῶ μίσγεσθαι ὑπὲρ ποταμοῖο ἔδωσιν.*

The dative is that of the person indirectly affected, or Ethic dative. See Thompson, p. 106, who compares *Ant.* 904, 470.

26. *θανόντα* agrees with *νέκυν*, though belonging strictly to *Πολυνέκους*. See 794 *νείκος ἀνδρῶν ζῆναιμον*: 862 *ματρῶν λέκτρων ἄται*. For the pleonasm see 515 *ὁ κατθανὼν νέκυσ*.

27. *ἑκκακηρύχθαι*: impersonal. For the article with the infinitive after the verb of command see 219 (*ἐπεντέλλω*) *τὸ μὴ 'πικραιν τοῖς ἀπιστοῦσιν τάδε*: after verbs of swearing, 266, 535.

29. Notice the omission of conjunction, Asyndeton, and its poetical effect. So 877 *ἄκλαντος, ἀφίλος, ἀνυμέναιος*.

30. *πρὸς χάριν βορᾶς*, Bellermann, Thompson, p. 302, and Liddell and Scott view this expression as merely equal to *χάριν βορᾶς*, 'for the sake of.' Jebb, however, sees in it a further notion, 'to feast on at will.'

31. Notice the sarcasm in *ἀγαθὸν*. Similarly in 275 *τάγαθὸν λαβεῖν*. *σοὶ κάμοι*, because the two sisters are the persons naturally most affected by the proclamation.

32. *λέγω γὰρ κάμει*. These words express Antigone's indignation at the idea of such a command affecting *her*. *κηρύξαντ' ἔχειν*: see 22.

33. *μὴ εἰδῶσιν*: synizesis; *ἔφευγε μὴ εἰδέναι*, 263.

34. *σαφῇ*: predicative. *ἄγειν* depends on *φασι* in 31.

35. *παρ' οὐδέν*: expression of value or estimation; accusative of the limit reached. Thompson, p. 331.

35. ἄλλ' ὅς ἂν, κ.τ.λ., i. e. 'if any one does so.' Cp. Thuc. 3. 45 ἀπλῶς τε πολλῆς εὐθείας ὅστις οἴεται . . .

Supply τούτῳ from ὅς: Bellermann. προκείμεναι, technical term in athletic contests and regulations in general. ἐν πόλει, i. e. publicly.

38. ἰσθλῶν κακή: note the contrast; ablative genitive. So ἰσθλῶν γενέσθαι, Eur. Hec. 380.

39. ἐν τούτοις, 'in such a plight.'

40. Cf. Aj. 1317 εἰ μὴ συνάψων ἀλλὰ συλλύσων πάρει, 'by undoing or binding fast.' προσθείμην πλείον, 'add thereto,' i. e. for good or evil. The elision of the first letter of ἐφάπτουσα is called Aphaeresis.

41. σκοπῶ takes regularly an object clause with ὅπως: from this use the indirect question here with εἰ appears to be developed.

42. εἰ from εἶμι; cf. O. C. 170 ποῖ τις φροντίδος ἔλθῃ: the genitive is partitive.

43. εἰ depends on σκόπει in 41. ζῦν τῇδε, 'in partnership with this hand of mine.' Cf. O. T. 811 τυπείς ἐκ τῆσδε χειρός. κουφίεις, e. g. ἀναρεῖσθαι, 'to take up for burial.' Antigone, having declared her resolution, now becomes calm, and Ismene agitated.

44. σφε in tragedy stands for all genders and numbers. ἀπόρητον, sc. ὃν, absolute accusative, common in the case of such words as ἐξόν, παρόν. πόλει, sc. τοῖς πολίταις, as in 7.

45. τὸν γοῦν ἐμὸν, 'my brother at any rate.' ἦν σὺ, κ.τ.λ., i. e. 'unless you would disown him.'

46. οὐ δῆ, 'by no means.'

48. οὐδὲν: adverbial. τῶν ἐμῶν: see 10.

μέτα, i. e. μέτεστιν.

50. ἀπεχθής, i. e. an object of abhorrence. Notice the alliteration in this and the next two lines, and see 1231.

51. πρὸς, 'in consequence of.' αὐτόφωρος, 'caught in the very act.' Here αὐτός implies a reflexive sense, 'detected by himself.' So in the next line, αὐτουργῶ, the sense implied is reflexive, 'self-outraging.' διπλῆς: see 14.

53. μήτηρ καὶ γυνή. See the story of Oedipus in the Introduction. διπλοῦν ἔπος. This expression suggests that the characters should have been twain, but were united in one person, 'twain yet one.'

54. This line is a presage of Antigone's own fate. See 1221 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν.

55. δύο μίαν: see 14.

56. αὐτοκτονοῦντε, 'slaying with their own hands,' but implying, 'slaying each other.' We must look to the context in these compounds of αὐτός for the exact sense, which is conveyed by implication. So in 172, αὐτόχειρ σὺν μάσματι, where the sense 'murderous' is extended to that of 'fratricidal.'

57. κοινὸν, as in 1, suggesting the thought that their destruction was mutual. χερσὶν, instrumental. ἐπ' ἀλλήλους is the MSS. reading. Jebb adopts ἐπαλλάλουν from Hermann.

58. νῦν αὖ, 'again, in the present case,' 'now, again.' See 198, 229. δὴ emphasizes μόνα.

59. ὅσῳ, joined with superlative in 1050 ὅσῳ κράτιστον, and in 1243 ὅσῳ μέγιστον. νόμου βία : so in 79 βία πολιτῶν.

60. ψήφον, the special decree. κράτη, authority in general, as in 173 κράτη καὶ θύροι. ψήφος, a term proper to democracy, here transferred to monarchy.

61. τοῦτο μὲν. Instead of a second pronoun to balance this we have the variation ἔπειτα δὲ. Bellermand compares *Phil.* 1346 τοῦτο μὲν . . . εἶτα.

62. ὥς with οὐ μαχουμένα, which means 'not destined to contend.'

63. ἐκ κραισρόνων, of the Agent : see 93 and cf. *El.* 264 ἐκ τῶνδ' ἀρχομαι, and *Eur. Hec.* 24 σφαγεῖς Ἀχιλλέως παιδὸς ἐκ μαιφόνου.

64. ἀκούειν : consecutive infinitive, 'to hear,' i.e. 'and to obey.'

65. τοῖς ὑπὸ χθονός, sc. θεούς, and Polynices as well : see 75 τοῖς κάτω, and *Eur. Alc.* 14.

66. ξύγγοιαν ἰσχεῖν. Periphrasis for the verb ξυγγιγνώσκειν, cf. 151. Τάδε, internal accusative, cognate, see 1073. The clause ὥς βιάζομαι τάδε means, 'advancing this as my justification, viz. that, &c.'

67. τοῖς ἐν τέλει βεβῶσι : see 996 φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης. *O. T.* 1358 οὐκ οὖν πατρός γ' ἂν φονεὺς ἦλθον. The notion of 'coming' stands for 'becoming.' Plural as in 10.

69. ἔτι, i.e. if you were to change your mind afterwards. Notice the repetition of ἂν in the next line, and cf. 466, 680, 884.

70. ἡδέως, 'with satisfaction (to me).' Bellermand compares *Plat. Rep.* 426 C ὅς ἂν σφᾶς ἡδιστα θεραπεύῃ. In 436 we have ἡδέως ἔμοιγε. μέτα with ἐμοῦ, as the accent shows.

71. ἴσθ', ὁποῖά σοι δοκεῖ, 'determine upon that which you please.' ἴσθι then from οἶδα ; cf. *El.* 1056 φρονεῖ τοιαῦτα. Jebb reads ὅποια, and takes ἴσθι from εἰμί, 'be what you will.' This and the following abrupt clauses intimate Antigone's uncompromising resolution.

74. δῶκα πανουργήσας, 'committing a holy crime.' Oxymoron, cf. 514 δυσσεβῇ χάριν.

ἐπεὶ πλείων χρόνος, κ.τ.λ. Cf. *Eur. Hec.* 319, 20,  
τύμβον δὲ βουλοίμην ἂν ἀξιούμενον  
τὸν ἐμὸν ὀράσθαι διὰ μακροῦ γὰρ ἡ χάρις.

75. τῶν ἐνθάδε for ἡ τοῖς.

76. εἰ δοκεῖ, 'if you have made up your mind,' 'if this is your view.' Hence indicative and present tense : see 98.

77. ἀτιμάσας ἔχει : see 22.

78. i.e. οὐκ ἀτιμα ποιούμεαι τὰ τῶν θεῶν ἔντιμα. Bellermand. For τὸ δρᾶν Goodwin, *M. T.* 795, compares *El.* 1030 μακρὸς τὸ κρίναι ταῦτα χῶ λοιπὸς χρόνος.

79. βίη : see 59.

80. ἂν προύχοιο. The potential is here equivalent to a com-

mand. See 444 σὺ μὲν κομίζεις ἂν σεαυτόν, ἢ θέλεις. 1339 ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδόν.

82. ταλαίνης, i.e. Antigone. Cf. O. C. 1399 οἶμοι κελεύθου, genitive of Cause. ὥς, 'how,' as in 997.

83. μου. Jebb reads 'μοῦ, which brings emphasis upon the pronoun, and contrasts it with τὸν σόν. Notice the quantity of πότμον, as in ἀνήριθμον, Aesch. Prom. V. 90, and Ant. 318 ῥυθμίζεις.

84. ἀλλ' οὖν . . . γε, 'Well, then . . . at any rate.' Beller-mann compares El. 233 ἀλλ' οὖν εἰνοία γ' αὐδῶ. The particles imply Concession.

85. κρυφῇ καὶθε, Pleonasm. σὺν, adverbial. Cf. Aj. 1288 ὅδ' ἦν ὁ πρᾶσσων, σὺν δ' ἐγώ. αὐτως, MSS. αὐτως, Hermann, &c.

86. καταύδα. κατά, intensive. Cf. κατείδον. πολλόν, Ionic form. Cf. Trach. 1196 πολλὸν ἔλαιον. Such forms were used by the tragedians because Ionia had been the literary centre of the Greek world before Athens. See Giles, *Philology*, Appendix.

87. εἰ μὴ, κ.τ.λ. σιγῶσα expresses a condition, 'if you keep silence': the following clause, instead of completing the comparative notion suggested by ἐχθίων, 'than if you proclaim it,' expresses the notion conditionally, and at the same time amplifies σιγῶσα, as in 566 μόνῃ μοι τῆσδ' ἄτερ.

88. θερμὴν . . . ψυχροῖσι: see 38. ἐπὶ, 'for engaging in,' 'for.'

89. ἄδειν. Jebb notices this as the only instance in good Attic of the tense ἔαδον.

90. εἰ καὶ γε, 'Yes, supposing that you *do* succeed.' καὶ in such a clause only emphasizes the following word, γε points the condition or qualification which the whole clause introduces.

ἀμύχανον, 'that which is intractable, impossible to manage,' passive. In 79 the word is active, 'without means of acting.'

91. οὐκοῦν. When the latter syllable is accented the negative force disappears. ὅταν δὴ μὴ σθίνω, 'a future condition of the more vivid form.' Goodwin, *M. T.* 529.

92. ἀρχήν. This adverb is found principally in negative clauses.

93. εἰ ταῦτα λέξεις. 'The future, as an emphatic form, is common when the condition contains a threat or warning.' Goodwin, *M. T.* 447. ἐξ ἐμοῦ. Cf. 63 ἀρχόμεσθ' ἐκ κρείσσονων.

94. προσέκειται. The notion of 'lying' suggests that of fixity or continued being. Cf. προκείμεθα in 36. δίκη, adverbial.

95. ἔα: synizesis. The short syllable merges, in pronunciation, into the long one. In 33 the synizesis is of two long syllables. For με καὶ τήν, κ.τ.λ., Wolff compares O. T. 905 σὲ τὰν τε σὺν ἀθάνατον αἰὲν ἀρχάν.

97. ὥστε here merely denotes the result of the previous act. Goodwin, *M. T.* 587. 'I shall suffer nothing so terrible as to prevent me dying gloriously'; i.e. 'as to make me die ignobly.' μὴ οὐ. μὴ negatives καλῶς θανεῖν: οὐ is added according to the idiom, where the preceding verb is also negated. Goodwin, *M. T.* 815, 2.

98. στείχε, 'proceed,' not of literal motion, but of the course

of action. Cf. 10 πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά. For δοκεῖ see 76.

99. τοῖς φίλοις: see 10 for Plural. Polynices is meant. φίλη, active. See Eur. *Iph. Taur.* 610 τοῖς φίλοις τ' ὁρθῶς φίλος. This line ends the Prologos. Antigone departs to the right (from the actors' point of view), from which the spectators gather that she is going out of the city; Ismene retires into the palace by the right-hand door.

## 100-161. PARODOS.

The chorus of fifteen old men of Thebes enters the orchestra from the actors' left. They greet the morning sun, rejoice over the defeat of the Argives, and surmise for what reason Creon has summoned them to the palace. They accompany their choric song with rhythmical gestures and movements. The Doric dialect is partially employed. The strophe and antistrophe are in logaoedic verse; after each strophe and antistrophe follows a system of anapaestic verse, beginning respectively at lines 110, 127, 141, 155. This anapaestic verse was originally the rhythm for the march of the chorus, and in Aeschylus' *Agamemnon* and *Persae*, and in Sophocles' *Ajax*, the chorus enter to it. For the explanation of these terms see Goodwin, *Greek Grammar*, 1679, &c., where illustrations will be found drawn from this chorus. The anapaests are recited, Jebb remarks, by the coryphaeus or leader of the chorus alone. The magnificent and most stately music to which Mendelssohn has set this and other choruses of the *Antigone* and *Oedipus Coloneus* should be heard by every one who would wish to grasp the full power of the odes.

100. ἀκτῖς: vocative, followed by the nom. τὸ κάλλιστον φάος in apposition.

κάλλιστον τῶν προτέρων. Cf. Thuc. I. 1 πόλεμος ἀξιολογώτατος τῶν προγεγενημένων. A mixture of the two thoughts κάλλιον τῶν προτέρων and κάλλιστον πάντων. Cf. Milton, *Paradise Lost*, 4. 323—

'Adam, the goodliest man of men since born  
His sons: the fairest of her daughters, Eve.'

101. ἑπταπύλη. Thebes in Boeotia had seven gates: the Egyptian Thebes was ἑκατόμυλος.

104. βλέφαρον, cf. Eur. *Phoen.* 543 νυκτὶς τ' ὀφειγγὲς βλέφαρον; referring to the moon, and Milton's *Lycidas*, 25—

'Together both, ere the high lawns appeared  
Under the opening eyelids of the morn . . .'

Διρκαίων βεέθρων, a fountain and brook north-west of Thebes, with which is connected the legend of Dirce.

105. μολούσα: refer back to ἀκτῖς.

106. τὸν λεύκασπιν φῶτα, collectively for the whole force. Ἀργύθην: see the story in Introduction.

108. φυγάδα πρόδρομον. Take these words proleptically with κινήσασα, which latter refer to ἀκτῖς. ὀξύτερον χαλινῷ belong to

πρόδρομον as dative of instrument; Bellermann: dative of manner; Jebb. Notice the hurrying movement of the short syllables:

110. ἐφ' ἡμετέρα γᾶ, 'upon our land.' This cannot well be reconciled with ἡγάγε, which would require the accusative. The MSS. here are at fault, and various conjectures have been made. If the present reading be kept we must explain the dative as *constructio praegnans*, as in *Ajax* 51 ἐπ' ὀμμασι βάλλειν.

111. ἀρθεῖς, 'excited.' ἐξ, 'in consequence of.' Cf. 475 ἐκ πυρός. νικέων, a play on Polynices' name.

112. ὀξεία: cognate acc.

113. ὥς, 'like,' with αἰετός.

114. λευκῆς χιόνος: genitive of Quality.

116. κορυθῆσιν, a non-Attic form. So *Οἰδιπόδα*, 380.

117. φονῶσαισιν, 'athirst for blood'; φονάω, Liddell and Scott.

119. στόμα: acc. after ἀμφιχανών. It means the entrances to the city.

120. ἔβα, 'departed.'

121. αἱμάτων πλησθῆναι: see 202 αἵματος πάσασθαι. γένυσιν: locative dative.

122. πρὶν in this line is supplied by Wolff: it is not in the MSS. Jebb reads τε καί.

123. πευκάενθ' Ἥφαιστον, 'Hephaestus of the pine torch,' i.e. 'the fire of pine torches.' Prosopopoeia, or personification. So 1007 ἐκ δὲ θυμάτων Ἥφαιστος οὐκ ἔλαμπεν.

124. τοῖος, κ.τ.λ. This word introduces the explanation or reason of the flight. ἐτάθη, see Liddell and Scott.

126. The Argives are compared to an eagle, the Thebans, sprung from the serpent's teeth sown by Cadmus, to a snake. This figure is drawn from Homer, *Il.* 12. 201:

αἰετὸς ὑψιπέτης, ἐπ' ἀριστερὰ λαὸν ἔργων,  
φοινήμεντα δράκοντα φέρων ὀνύχεσσι πέλωρον.

127. δυσχείρωμα, 'that which it is hard to struggle with'; here, 'the irresistible onslaught of his foe, the dragon.' In apposition to πάταγος Ἀρεος.

129. πολλῷ ρεύματι, 'in full stream.' Cf. Aesch. *Pers.* 407 ρεῦμα Περσικοῦ στρατοῦ; and Dem. *De Cor.* 272 ἐγὼ μὲν τῷ Πύθωνι πολλῷ ρέοντι οὐχ ὑπεχώρησα (of a speaker).

131. ριπτεῖ, collateral form of ρίπτω. The object is δρυῶντα. βαλβίδων, Lat. *carceres*, the starting-point and goal. Here it means the battlements of the walls, the goal or object of the invaders. The particular person implied is Capaneus, one of the Seven against Thebes. See *O. C.* 1318 ὁ πέμπτος εὐχεται κατασκαφῇ Καπανεὺς τὸ Θήβης ἄστυ δρῶσιν πυρὶ.

133. νίκην: cognate accusative.

134. ἀντιτύπη, lit. 'striking back,' active. The earth makes him rebound. πανταλωθείς, of the swing or impetus with which he falls.

136. βακχείων, 'raging like a Bacchanal.' ἐπέπνει, the preposition ἐπι here implies hostility. Scan thus ἐπέπνει.

137. The word ἐπέπνει finds its expansion in the metaphor ἀνέμων, 'tempest.' The same metaphor recurs in 929:

ἐτι τῶν αὐτῶν ἀνέμων αὐταὶ  
ψυχῆς βίαια τήνδε γ' ἔχουσιν.

139. τὰ μὲν, i. e. Capaneus' intention. ἄλλα, 'in far other guise,' sc. than he expected.

140. στυφελίζων, an Epic word, as ὑπεροπλίας in 130. It stands absolutely here.

141. δεξιόστροφος, i. e. the horse in a team of four on the off side; usually the best of the team. The two on the off and near side were called σειραφόροι, 'attached by a trace,' not to the pole. Hence, generally, for 'a helper.' Cf. Aesch. Ag. 842 μόνος δ' Ὀδυσσεὺς . . . ἔτοιμος ἦν ἐμοὶ σειραφόρος.

143. Ζηνὶ τροπαίῳ. Zeus who grants victory by the rout (τροπή) of the foe. πάγχαλκα, sc. of their arms. τέλη, 'toll,' 'duty.'

144. πλὴν τοῖν στυγεροῖν, lit. 'except the two wretched ones.' Now the seven leaders were spoken of: hence, logically, the exception should refer to Polynices alone. Polynices was not overcome as the rest were, for he slew his man, though he was slain himself. But the exact thought merges in the picture of the brothers' mutual slaughter.

145. αὐτοῖν, reflexive for reciprocal, i. e. ἀλλήλων.

146. δικρατεῖς, 'doubly victorious,' i. e. 'both victorious'; like διπλῇ 14.

147. κοινῶν: see 1.

148. ἀλλὰ γὰρ. ἀλλὰ introduces the joyful thought, 'But we have won the day'; γὰρ, the reason for rejoicing, 'But let us rejoice, for.'

μεγαλύνωμος, 'of great name,' i. e. 'glorious.'

149. ἀντιχαίρῃσα. Connect with ἤλθε, 'answering the joy of Thebes.' πολυαρμάτω, see 845 εὐαρμάτου.

150. ἐκ, 'after.'

151. θέσθε. One MS. has θέσθαι, which Jebb adopts, infinitive for imperative. Compare the scansion of this with the corresponding line 137. For the periphrasis θέσθε λησμοσύναν cf. 66 ἔγγροιαν ἴσχειν.

153. Θήβας ἐλελίχων, lit. 'shaker of Thebes,' i. e. 'who causes Thebes to shake (with his dances).' Bacchus, or Dionysus, was the son of Zeus by Semele, the daughter of Cadmus of Thebes. Hence his was the principal cult in that city. Cf. the story of Pentheus in Euripides' *Bacchae*. Βάκχιος for Βάκχος, as in Eur. *Bacch.* passim.

155. ὅδε, adverbial: as in Eur. *Al.* 24 ἤδη δὲ τόνδε θάνατον εἰσορᾷ πέπλος: and see line 7 above in this play.

156. Κρέων and Μενουκίως: synizesis in each of these words. In the latter case, the genitive termination, it is common.



157. ἐπὶ συντυχίαις νεαραῖσι, 'under the new dispensations of the gods.' ἐπὶ, of attendant circumstances; Jebb. After *Μενουκίῳ*, the MSS. have *νεοχμός*, 'new.' Probably a substantive, meaning ruler, has dropped out; Jebb.

158. ἐρέσσων, lit. 'rowing,' i.e. 'setting in motion.' Cf. 231 *τοιαῦθ' ἐλίσσαν*; and for the nautical metaphor, frequent in Athenian writers, see *Aj.* 251 *τοίας ἐρέσσουσιν ὑπείλας*, and below here, 163.

160. For *προὔθετο*, see Thuc. 3. 42, Diodotus' speech in the Mytilenean debate, *οὔτε τοὺς προθέντας τὴν διαγνώμην αἰτιῶμαι*.

#### 162-331. FIRST EPISODE.

Creon had governed Thebes for a short time after Laius' death, and then resigned the kingship to Oedipus. He has now resumed it. He enters from the palace by the central door. This episode falls into two scenes, ll. 162-222, in which Creon gives out his intentions, and ll. 223-331, which form the first stage of the opposition to his edict.

162. πόλεος for πόλεως, only found here in Sophocles.

163. πολλῶ, κ.τ.λ. Nautical metaphor as in 158. Cf. Hor. *Od.* 1. 14. 1 *O Navis*, referent in *mare te novi Fluctus*.

164. ὑμᾶς with ἔσταια, and ἰκίσθαι epexegetic.

165. τοῦτο μὲν . . . τοῦτ' αὖτις : adverbial.

166. Supply ὑμᾶς to σέβοντας. For θρόνων κράτη see 60 *τυράνων κράτη*.

167. ὄρθου . . . διώλετο. Notice difference of tense. The word ὀρθοῦμαι is extremely common with Attic writers, particularly Thucydides, in the meaning 'to succeed.' ἐπεὶ, postquam.

168. κείνων, i.e. Laius and Oedipus.

169. μένοντας, sc. ὑμᾶς. ἐμπέδοις φρονήμασιν : dative of manner.

170. δτε : causal. Cf. *O. T.* 918 *ὅτ' οὖν παραινοῦς' οὐδὲν ἐς πλεον ποιῶ*. Thompson, p. 277, has other instances from Sophocles. For the rest of the line, cf. 14.

171. παίσαντες . . . πληγέντες. The latter word stands here as the Attic passive of the former.

172. αὐτόχειρ, the meaning, originally 'murderous,' is here extended to that of 'fratricidal.' A reciprocal sense. σύν, i.e. 'involving pollution'; expletive dative. Thompson, p. 305.

173. κράτη καὶ θρόνους : see 60, 166. ἔχω, 'obtineo.'

174. γίνους κατ' ἀγχιστεία. These words form one idea of 'relationship,' to which is added the objective genitive. Creon was brother of Jocasta, mother of Polynices and Eteocles.

175. For this famous sentiment cf. Arist. *Eth. Nic.* 5. 3 *εὖ δοκεῖ ἔχειν τὸ βίαντος, ὅτι ἀρχὴ ἀνδρα δείξει*. The saying is attributed by others to Pittacus and to Solon. παντός, 'cujusvis.'

176. ψυχὴν, κ.τ.λ., 'heart, thoughts (see 355), judgment.'

178. ἐμοὶ γάρ, i.e. 'and if he goes wrong when in power, it is a terrible thing; for I consider,' &c. The idea in the speaker's

mind is that expressed by the line, 'And when he falls, he falls like Lucifer.' For *δοῦς μὴ ἄπτεται* see Goodwin, *M.T.* 534, who points out that we might have had *ὅς ἂν μὴ ἄπτηται* without any difference of meaning: and so in 182-3, 507.

180. *ἐκ φόβου*. Jebb compares *III νεικέων ἐξ ἀμφιλόγων. του*, 'of some person.' Objective genitive. *ἐγκλήσας ἔχει*: see 22.

182. *μείζον*, 'something of more importance.' Jebb reads *μείζον*, which gives nearly the same sense. *ἀντὶ*, 'in place of,' i.e. 'than.' Cf. *Trach.* 577 *ἀντὶ σοῦ πλέον*. So also *πρό*, *πρός*, *παρά* (Acc.) are used. Thompson, p. 120.

183. *οὐδαμοῦ λέγω*, 'I hold in no regard,' 'nullo numero habere.' Aesch. *Pers.* 492 *θεοὺς νομίζων οὐδαμοῦ*.

184. *ἐγὼ γάρ*: i.e. 'I am free to pass this judgment, for I intend to do my duty to the State.' Creon's self-opinionated nature is betokened by the *ἐμοὶ* (178) and the *ἐγὼ* (184), and prepares us for the blind obstinacy into which it passes later.

185. *δρῶν* is equivalent to *εἰ δρῶν*, and is therefore present tense. Goodwin, *M.T.* 472.

186. *στείχουσιν*, 'advancing upon.' Cf. *10 πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά*.

*ἀστοῖς*. 'The dative of the indirect object is sometimes used with a local relation... It is still a true dative of the person indirectly affected.' Buckland Green, *Notes on Syntax*, p. 35.

*ἀντὶ*, 'and not welfare.' Jebb.

187. *χθονός*. The dative would be the usual construction. *φίλον* predicative with *θελῶν*.

189. *ἦδ' ἔστιν*, κ.τ.λ. For this personification of the State and the duties good citizens owe to it see *Thuc.* 3. 38 *ἡ δὲ πόλις τὰ μὲν ἄλλα ἐτέροις δίδωσιν, αὐτῇ δὲ τοὺς κινδύνους ἀναφέρει*. For the nautical metaphor see 163.

190. *δρθῆς*: predicative. *τοὺς φίλους*, 'our friends.' 'It is only by keeping the ship of the State in good trim that we can make good friends.'

191. *αὔξω*: present inceptive, 'I am going to further.'

192. *ἀδελφά*. Cp. the expressions, 'kindred subject,' 'germane to the question,' and *O.C.* 1262 *ἀδελφά τούτοις θρεπτήρια*. Genitive here instead of dative. *κηρύξας ἔχω*, 22.

193. *ἀπ' Οἰδῖπου*: see 2 *τῶν ἀπ' Οἰδῖπου κακῶν*.

196. *κρύψαι*, subject omitted, to be supplied from *ἀστοῖσι*, 193. *ἐφαγνίσαι*, 'perform due rites over him.' See 545 *τὸν θανόντα θ' ἀγνίσαι*, and 247 *κάφαγιστεύσας. τὰ πάντα*: acc. cognate.

197. *τοῖς ἀρίστοις*: the dative, as in 186, 234, of local relation as well as of interest. See also *Aj.* 1378—

καὶ τὸν θανόντα τόνδε συνθάπτειν θέλω,  
καὶ ξυμπονεῖν καὶ μηδὲν ἐλλείπειν ὅσων  
χρὴ τοῖς ἀρίστοις ἀνδράσιν πονεῖν βροτούς.

198. *αὖ*, 'on the other hand': see 229, 58.

199. ἔγγενεῖς, Dionysus in particular. See on 153. Also Aesch. *Sept.* 582—

πολὺν πατρίαν καὶ θεοὺς τοὺς ἔγγενεῖς  
πορθεῖν.

200. φυγὰς κατελθὼν, 'returning home from exile.' κατέρχομαι, κᾶτειμ and κατάγω are technical terms for the coming or bringing back of a banished person.

202. κοινοῦ : i. e. his brother's. πάσασθαι : metaphorically. See 121 αἱμάτων πλησθῆναι. τοὺς δὲ : the townsmen. Article for demonstrative. See 557, 1231.

203. τοῦτον resumes the object from 198.

ἐκκεκηρύχθαι : i. e. 'I tell you the edict has gone forth.' Infinitive varied from the indicative κηρύξας ἔχω, 192. Musgrave read ἐκκεκήρυκται. This infinitive may be a recollection of 27.

204. μήτε. Notice lengthened ε before two consonants. Also the present and aorist coordinated. See 406 καὶ τοῖς ὁράται κάπλιπτος ἡρέθη ;

205, 206. 'But to leave him unburied, a corpse to be devoured by birds and dogs, all dishonoured for men to see.' Cf. *Aj.* 818 δῶρον ἀνδρὸς ἐχθίστου δρᾶν. Epexegetical infinitive. Others read αἰκισθέντ', which must then be constructed with 'him,' not with δέμας.

208. προέξουσιν. See 486, 769, 1040, for expressions couched in similar language. For the MS. τιμὴν Jebb reads τιμῇ, with Pallis, on the ground that προέχω would not take an accusative of the point in which one excels. The dative is preferable, and involves but slight alteration.

210. ἐξ ἐμοῦ : see 63 ἀρχόμεσθ' ἐκ κρείσσονων, also 93.

211. In conversations between actor and Chorus the Coryphaeus sustains the latter part alone, as the spokesman of the whole body. The MSS. read Κρέον at the end of this line, but the difficulty of accounting for the accusatives in the next line has suggested the view that some infinitive has dropped out and the word Κρέον been substituted. Hence τὸ δρᾶν in our text. παθεῖν, ποιεῖν, λαχεῖν, are other conjectures. τὸ δρᾶν, if read, governs ταῦτα, and the whole expression takes the accusatives as direct objects, as usual in Greek with verbs of doing or saying well or ill.

213. παντί, *quovis*, as in 175.

For πού μέτεστι the MSS. have πούτ' ἐνεστι.

214. τῶν θανόντων : governed by πέρι. The tone of the Chorus is neutral : they will not oppose the monarch ; but there is no approval. This indicates their mistrust of Creon's action.

215. See Goodwin, *M. T.* 271, 281. ὡς δὲ ἦτε, here used like ὅπως ἔσεσθε. A common ellipse of some word, such as 'see,' or 'take heed.' ὅπως, with future indicative, became more usual after this period in such expressions. νυν enclitic, equivalent to οὖν.

216. The Chorus imply disapproval by their want of zeal.

217. τοῦ νεκροῦ γε, 'as for the corpse I have watchers'; i. e. 'your duty is not that, but still there is a duty for you to discharge.'

218. ἄλλο . . . ἔτι: redundant expression.

219. For τὸ see 27. ἀπιστέω = ἀπειθέω. So in 656.

220. δὲ θανεῖν ἐρᾷ: consecutive construction of the relative for the more usual ὥστε.

221. καὶ μὴν very often implies something fresh: cf. 626 ὅδε μὴν Αἴμων, 'but here comes Haemon.' Here, however, it merely emphasizes, 'yea, indeed, that is the wage.' In 1054 it is adversative. μισθός, sarcastically, as γε implies, for ζῆμα.

222. διώλεσεν. Gnostic aorist, i. e. expressing a general truth. Goodwin, *M. T.* 154. κέρδος, Creon continually harps on this motive. See Index, Venality.

223. The watchman enters from the actors' right; this indicates that he has come from the outside of the city. He is garrulous and sententious, see 232 ὁδὸς βραχεῖα γίγνεται μακρά: 319 ὁ δρῶν σ' ἀνιᾷ τὰς φρένας, τὰ δ' αὖτ' ἐγώ: and frankly selfish, 440.

ὅπως, in the sense of ὅτι or ὡς, introducing a quotation or reported speech. Goodwin, *M. T.* 706, who compares *O. T.* 548 τοῦτ' αὐτὸ μή μοι φράς', ὅπως οὐκ εἰ κακός. Thompson compares *Ant.* 685:

ἐγὼ δ', ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε,  
οὐτ' ἂν δυναίμην μήτ' ἐπισταίμην λέγειν.

224. κοῦφον: predicative.

225. I. e. 'my reflections made me linger.'

226. ὁδοῖς: locative dative.

227. ἡὔδα . . . μνησθῆναι: redundant, as is natural in common speech.

228. οἶ: i. e. ἐκέισε οἶ.

229. μίνεις αὖ; 'Now, are you halting?' For αὖ see 58, 198.

230. δῆτα, 'then,' slightly ironical.

231. ἐλίσσων, 'corde volutans' *Aen.* i. 50. ἤνυτον, sc. τὴν ὁδόν.

233. ἐνίκησεν. Jebb considers this as impersonal. Bellermann would make μολεῖν the subject, comparing 274. τέλος γε, 'at last, however'; Jebb.

234. σοί, 'in thy interest,' implying 'not my own.' It is local as well: cf. 197.

τὸ μηδὲν, 'that which is worth nothing,' i. e. the deed, and not the doer of it. δὲ in the apodosis lends emphasis. *O. T.* 302 πόλιν μὲν, εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως, οἷά νόσφ' οὔνεστιν.

235, 236. τῆς ἐλπίδος. Verbs of 'taking hold' in Greek always have genitive. For the articular infinitive see Goodwin, *M. T.* 794 'The infinitive of indirect discourse after verbs of saying and thinking sometimes takes τό.' Cf. 264 ἤμεν δ' ἐτοιμοὶ θεοὺς ὀρκωμοτέιν τὸ μήτε δρᾶσαι . . . and 535 ἐξομεί τὸ μὴ εἰδέναι;

237. ἀνθ' οὗ: i. e. 'owing to which.' Cf. *El.* 537 ἀντ' ἀδελφοῦ Μενέλεω κτανάν.

239. ὅστις ἦν: the question, if directly put by Creon, would

be 'Who was the perpetrator?' Hence the same tense, the imperfect, remains in the indirect; Thompson, p. 189. See 1190 *ἀλλ' ὅστις ἦν ὁ μῦθος αὐθις εἶπαι*.

240. *δικαίως* here is equal to a limiting condition, 'if justice should be done.' Goodwin, *M. T.* 239, 472. The expression then is quasi-elliptical.

241. *στοχάζει*: metaphor from 'shooting'; cp. 1033:

*ὦ πρέσβυ, πάντες ὥστε τοξέται σκοποῦ  
τοξεύει' ἀνδρὸς τοῦδε.*

*κάποφράγνυσαι*, 'and fencest thyself round against the event.'

242. *δηλοῖς δ'*, κ.τ.λ. In these two passages *ὥς* emphasizes the thought contained in the participle, and gives it more objective or circumstantial force. See also 20 *δηλοῖς καλχαίνουσα*.

243. γάρ, 'yes, I do as you say, for . . .' *τοί* appears often in proverbial or gnomic sentences. See Index, Particles.

244. *οὐ* interrogative with a future indicative is equivalent to an imperative; Thompson, p. 356. Cf. 885 *οὐκ ἄγεθ' ὥς τάχιστα*; *ἀπαλλαχθεῖς*: cf. 422 *τοῦδ' ἀπαλλαγέντος*, 'remove yourself,' or 'rid us of your presence.'

245. καὶ δὴ, 'well, I am just going to tell you.' Having at last nerved himself to tell his news, the watchman delivers himself as briefly as he was diffuse before.

246. *θάψας*. The Greek is fond of putting the really categorical word into the participle. See Index.

*διψίαν*. Bellermann compares 'bibulam favillam' Virg. *Aen.* vi. 227. So 429, below here.

247. *κίφαγοστεύσας*. See 196 *τὰ πάντ' ἐφαγνίσαι*: *ἐπὶ* has similar force in both passages.

248. *ἀνδρῶν*: an example of that subtle suggestion which is sometimes called the *Εἰρωνεία* of Sophocles. It is, says the spectator to himself, a woman who has done the deed; cf. 712, and note.

249. *οὔτε . . . οὐ*. See below, 258 *οὔτε . . . οὔτε . . . οὐ*.

*γενῆδος*, sc. *γενεῖδος*.

251. *ἐπημαξυμένη*. Notice that the Ionic *ἄμαξα*, not the Attic *ἄμαξα*, furnishes this compound.

252. *ὁ ἐργάτης ἀσημος τις ἦν*, 'the doer was one who had left no trace'; Jebb.

253. The watchmen take it in turns to keep guard. *ἦμιν*: the last syllable shortened as in *Phil.* 8 *ἡμῖν οὔτε θυμάταν*. See 308 *ἡμῖν*. Antigone has had time to go outside the city, perform the rite of burial, and escape. The discovery has also been made, and the watchman has arrived, not quickly, as he has told, with the news.

255. *ὁ μὲν*: the corpse. *σημεῖα δ'* corresponds to *ὁ μὲν*. Then *τυμβήρης μὲν* is balanced by *λεπτή δ'*.

256. *ἄγος φεύγοντος ὥς*. It was the duty of any person who encountered an unburied corpse to bury it, but the burial rite might consist in merely casting earth upon it. See Hor. *Od.* i.

28, 36 'Iniecto ter pulvere curras.' *φεύγοντες*, sc. *τινός*. Jebb remarks that the genitive is not absolute, but possessive. For *άγος* see 775, note.

258. ού: see 250.

260. φύλαξ, κ.τ.λ. Anacoluthon, or non-syntactical sequence. The preceding line is equivalent to, 'We were bandying reproaches one with another,' whence the sequence is natural to *φύλαξ*, κ.τ.λ.—not unlike 411 *καθήμεθα . . . ἐγερτὶ κινῶν ἄνδρ' ἀνήρ*. See also Aesch. *Pro.* 200:

*στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο,  
οἱ μὲν θέλοντες . . .*

*κἂν ἐγίγνετο*, 'it might have come to blows.' Past potential. Cf. 502 *καίτοι πύθεν κλέος γ' ἂν εὐκλείστερον κατέσχον . . .*

261. ὁ κωλύσων. 'With the article the future participle denotes not only intention, but what is likely, able, or calculated to do anything'; Thompson, p. 177. The article here means 'any one,' a generalizing force.

262. I. e. each man lay under the suspicion of being the perpetrator in the eyes of the rest.

263. ἔφευγε: i. e. *ἔκαστος*. Jebb's explanation is 'pleaded in defence that he knew nothing of it.' For *μή* see Thompson, p. 365: 'After a principal sentence containing expressions of denying . . . avoiding, *μή* is used with the infinitive where in English we use no negative.'

264, 265. The ordeal by fire. *χεροῖν*, locative. *ὀρκωμοτεῖν* τὸ . . . See Goodwin, *M. T.* 794, and 235, note.

266. μήτε *ξυναδίνειν*. This, the second limb of the clause, is further subdivided into two parts in the next line. *τφ*, sc. *τινί*.

268. πλέον, 'anything gained': vid. *supr.* 16 *οὐδὲν αἰδ' ὑπέρτερον*, and 40 *προσθείμην πλέον*.

271. Change of construction as in *Λ.* 428 *οὔτοι σ' ἀπείργειν οὐδ' ὅπως ἐὼ λέγειν ἔχω*. *δρῶντες*, 'if we did what he advised.' *καλῶς* with *πράξαιμεν*, i. e. *εὐ ἔχοιμεν*: Bellermann. The optative here represents a deliberative subjunctive in the recta: see Goodwin, *M. T.* 677.

274. ταῦτ' ἐνίκα: personal here; in 233 impersonal.

275. *καθαίρει*, 'condemns,' a law term. *τάγαθόν*: for the sarcasm see 31 *τὸν ἀγαθὸν Κρέοντα*.

276. οὐχ ἔκουσιν: for the plural see 10 *τοὺς φίλους*, and for *αἰδ' ὅτι* cf. *Ar. Plut.* 889 *σάφ' ἴσθ' ὅτι*.

278, 279. The Chorus here begins to declare its sentiments in clear language, revealing by the word *πάλα* that it has mistrusted the king's judgment for some time.

*τοί*, 'look you.' Supply *ἔστι* with *μή*, and compare *Plato, Laches* 196 C *ἀλλ' ὀρώμεν μή Νικίας οἰεταί τι λέγειν*. Also *Ant.* 1253 *ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον κρυφῇ καλύπτει*. See Goodwin, *M. T.* 369.

*καὶ* emphasizes *θεήλατον*, 'indeed.' Jebb considers *ἐμοί* to be ethic. *βουλεύει*, 'has been suggesting,' as frequently where

the action has been going on and still continues. *πάλαι* means since the arrival of the *φύλαξ*. See on 289.

280. *καί*, not with *με*, but emphasizing the whole clause.

281. *ἄνους τε καὶ γέρον* : i.e. 'a fool in spite of thy years.' Cf. O. C. 930 *καί σ' ὁ πληθύων χρόνος γέρονθ' ὁμοῦ τίθησι καὶ τοῦ νού κενόν*.

282. The repetition of *λέγω*, three times in three lines, brings out Creon's anger ; he does not pick his words.

284. *πότερον . . . ἢ* (288). The first of the two alternatives is amplified by the clauses *δοτὶς . . . διασκεδῶν*, the second is put simply.

285. *ἐκρυπτον* : see 25 *ἐκρυψε*. Absolute for 'buried,' an instance of specialization of meaning.

288. *θεοὺς* subject, *τοὺς κακοὺς* object.

*εἰσορᾷς* : i.e. 'is it your experience?' Cf. 'I have been young and now am old, yet have I not seen the righteous forsaken' ; Ps. xxxvii. 25.

289. *ταῦτα* with *φέροντες*. *καὶ πάλαι* must refer only to the time since Creon's edict was proclaimed. See 279 where *πάλαι* refers only to a short time before. Also 1036.

*πόλως* : a dissyllable. Synizesis of the two latter syllables.

290. *ἐρρόθουν* : see 259, 413.

292. *στέργω* has the two senses of (i) natural affection, (ii) putting up with anything, bearing it contentedly. The latter here. Cf. Dem. *de Cor.* 249 *εἰ δέ φησιν οὗτος, δεῖξάτω, καὶ γὰρ στέργω καὶ σιωπήσομαι. ὥς* here stands for *ὥστε*, as in 303 *ὡς δοῦναι δίκην*.

293. *ἐκ τῶνδε* : of the agents as in 63, 93. *τούτους*, the *φύλακες*.

294. *μισθοῖσιν* : the usual reproach among Greeks. See Cleon's speech in Thuc. 3. 38 *κέρδει ἐπαιρόμενος. εἰργάσθαι* after *ἐξετίσταμαι* is not a prose construction : the participle is usual. In 474 we have *ἴσθι πίπτειν*, and in 1092 *ἐπιστάμεσθα . . . αὐτὸν . . . λακεῖν*.

296. *κακὸν* : predicative. *νόμισμα*, Lat. *institutum*, 'custom,' or 'recognized institution,' with a play on its secondary meaning 'coin.'

*τοῦτο . . . τόδε . . . τόδε* : anaphora, or repetition. See 673 *αὕτη . . . ἥδε . . . ἥδε. τοῦτο* from *νόμισμα. πόλεις πορθεῖ*. Cf. Hor. *Od.* iii. 16. 13 'Diffidit urbium Portas vir Macedo et subruit aemulos Reges muneribus,' and Cic. *ad Att.* i. 16 'Neque auctoritate neque gratia pugnat, sed quibus Philippus omnia expugnasse dicebat.'

With the power of gold for harm compare the power of love in the grand ode *Ἔρως ἀνίκατε μάχαν* 781, &c. For instance 791, 792 :

*σὺ καὶ δίκαιον δδίκους  
φρένας παρασπᾶς ἐπὶ λῶβα*

with 298 here *παρallάσσει φρένας χρηστὰς πρὸς αἰσχρὰ πράγμαθ'.*

299. *ἴστασθαι*, to be connected with both verbs, or rather with the general notion of vicious training formed by the two verbs together. *βορῶν* with *φρένας*.

300. πανουργίας . . . ἔχειν : periphrasis for πανουργεῖν. Cf. ἀθυμίαν ἔχειν for ἀθυμεῖν 237, and ξύγγοιαν ἴσχειν 66, θέσθε λησμοσύναν 151.

301. παντός ἔργου δυσσέβειαν : i. e. πᾶν ἔργον δυσσεβές. An abstract substantive evolved from an adjective. Cf. 795 βλεφάρων ἱμερος for βλέφαρα ἱμερόεντα.

For εἰδέναι cf. the Homeric phrase ἀθεμίστια εἰδώς, *Od.* ix. 428.

303. χρόνῳ ποτ' with δοῦναι δίκην. ὥς for ὥστε, as in 292.

304. εἶπερ : a strengthened form for εἰ, implying here that the condition is a fact.

306. εἰ μὴ . . . ἐκφανεῖτε : stronger than ἐὰν μὴ ἐκφαίνητε. See 93 εἰ ταῦτα λείεις, ἐχθαρεῖ. Also 229, 324.

αὐτόχειρα, 'the very doer.' The word has occurred in 172, but with a different shade of meaning. For this sense see I, 503.

308. ὅμιν : the second syllable short as in ἡμῖν, 253. μούνος, Ionism : see 86, note.

309. ζῶντες κρεμαστοί. The punishment of slaves who were hung by the hands. This, therefore, addressed to free and distinguished citizens shows Creon to be no king, but a cruel despot. The general sense is, 'Mere death shall not be your lot ; no ! You shall first be suspended alive, &c.'

310, 311. For this curious turn of thought, 'Die, that you may learn in future, &c.' Cf. *Aj.* 100 θανόντες ἦδη τὰμ' ἀφαιρείσθων ὄπλα, 'Yes, they are dead, and now let them rob me of my arms.' Jebb calls attention to ἀρπάζετε, pres., 'go on stealing,' and μάθηθ', aorist, 'learn once for all.'

312. ἐξ ἅπαντος, 'from every source,' i. e. 'from any source you will.'

315. δώσεις, 'will you grant me leave . . . ?'

οὕτως, 'merely.' ἰω : deliberative subjunctive.

316. καὶ νῦν with λέγεις.

318. τί δέ : here δέ is lengthened before ρ. ρυθμίζεις, the first syllable short. Cf. 83 πότμον, 'Define my grief, where it is,' i. e. 'define the place of my grief.' This attraction of the substantive is called Antiptosis.

319. A fair statement of the case, but not likely to soothe Creon's rising wrath. For the limiting accusative φρένας following the external accusative of the object σε, cf. *Hom.* *Il.* vii. 215 Τρώας δὲ τρώμος αἰνὸς ὑπῆλυθε γυῖα ἕκαστον.

320. οἴμ' : i. e. οἶμοι. Cf. 1270 οἴμ', ὥς ἔοικας. The only diphthong that suffers elision in Sophocles' plays. Lit. 'How evident are you having been born a prater,' i. e. 'How clear is it that you are a born prater.' There is attraction of gender in δηλον and ἐκπεφυκὸς to that of λάλημα, with contempt implied. Cf. 20, 242 for δηλώω. λάλημα, abstract expression for the person : see 533, 756.

321. οὐκουν, with γε following, is a marked denial, 'that may be, but I never . . .' Cf. 993 οὐκουν πάρος γε σῆς ἀπεστάτου φρενός.



322. καὶ ταῦτ': adverbial, 'moreover...' γε points the badness of the bargain, 'your life for lucre.' ψυχὴν, 'life,' not 'soul.'

323. ἡ δαῖνόν (ἐστι). 'It is grievous if one who passes judgment, forsooth, have bad judgment.' Play on the two senses of δοκέω: the first as in the phrase ἔδοξε τῷ δήμῳ, the second personal, 'to opine.' γε implies that sound judgment should be found in a judge, if not in other men.

324. κόμψευε... τὴν δόξαν, 'play on the word judgment, as you will.' Cf. Plato, *Rep.* 436 D οὐκοῦν καὶ εἰ ἐτι μάλλον χαριεντίζοιτο ὁ ταῦτα λέγων, κομψεύμενος... where Jowett, 'And suppose the objector to refine still further, and to draw the nice distinction...' viz. 'that tops in motion may be said to be standing still and moving at the same time.' δόξαν, accus. of object. Jebb prints νυν, which is better than νῦν. Cf. 215, also with a (virtual) imperative. ταῦτα after δρῶντας: but, placed before the article τοῦς, as in 384 τοῦργον ἡ ξειργασμένη, gains in emphasis. See also 710-1.

εἰ... μὴ φανεῖτε, κ.τ.λ. See 93, 229 for the strong future in conditions.

326. τὰ δαῖδα κέρδη, 'vile gains.' ἐργάζεται, 'gain' or 'earn,' is the usual sense: here, 'bring as their reward.'

Here Creon leaves the stage by the central door.

327. εὐρεθείη: sc. ὁ δρῶν 319.

μάλιστα: as frequently, of the preferable alternative. Cf. Plato, *Rep.* 378 A μάλιστα μὲν σιγᾶσθαι, εἰ δὲ ἀνάγκη τις ᾗν λέγειν, κ.τ.λ.

τοι, 'look ye.' To the Chorus.

328. καὶ μὴ: i.e. καὶ ἂν μὴ. καὶ co-ordinate where we should use an adversative conjunction. So, often in Greek, e.g. *Ant.* 456 νῦν γε κἀχθές. Plato, *Laches* 186 A καὶ ἐν καὶ πλείω.

329. This to himself, as he hurries off.

330. ἐλπιδος. In 235 his ἐλπίς was neutral. Here it refers to his fears resulting upon the altercation with Creon.

### 332-375. FIRST STASIMON.

Logaoedic, and passing to trochaic. Followed by anapaestic verses, 376-383.

The Chorus' reflections run thus: 'No creature is more wonderful than man; he can conquer everything but death. But his wonderful powers may lead him to harm, if misdirected, as well as to good.' The disobedience to Creon's command, and the trouble that is likely to follow, suggest this train of thought.

πολλὰ τὰ δαῖνά, κούδεν. Parataxis or co-ordination. Cf. 1112 αὐτὸς τ' ἔδησα καὶ παρὼν ἐκλύσομαι. Hor. *Carm.* i. 3. 9 to end should be read with this chorus.

334. τοῦτο, according to Bellermann, is adverbial with χωρεῖ. It seems better to take it, with Jebb, of man. 'This creature...'

335. *χεμερίφ νότφ* : dative (instrumental) of circumstance.
337. *ὑπ' οἰδμασιν*, 'under the swelling waves,' i.e. the spray dashes over the ship, as the waves rise round it.
338. *ὑπερτάταν* : both priority and seniority are implied. Gaia was the first being that sprang from chaos. Cf. *Phil.* 392 Γᾶ, *μᾶτερ αὐτοῦ Διός*.
339. *ἀκάματαν*. The first syllable is lengthened, as in Epic poetry : so in 607. *ἀποτρύεται*, middle, i.e. for his own purpose. Notice the asyndeton.
340. *ἰλλομένων* : another reading is *εἰλομένων*. For the word cf. 509 *ὑπὶλλουσιν στόμα*.
341. *ἱππεῖφ γένοι* : periphrasis for *ἵπποις*. Others explain as 'mules'; and see below *θηρῶν ἔθνη*.
343. *κουφονόων* : cf. Theognis 580 *σμικρῆς ὄρνιθος κοῦφον ἔχουσα νόον*. And the English 'bird-witted.'
344. *ἀμφιβάλων* : sc. *σπείραισι*.
347. *σπείραισι δικτυοκλώστοις*. For this expression, where *δίκτυον* is kindred to *σπείρα*, Jebb compares *O. C.* 716 *εὐήρετμος πλάτα*.
348. The subject, held up to the end of the period, gains in force.
350. *δρεσσιβάτα* : so in *O. T.* 1100 *Πανδς δρεσσιβάτα*. For the elision *θ'* at the end of the verse, see 1031 *τὸ μανθάνειν δ'*, in dialogue. Also 595, 802, 863, in lyric passages.
351. *ὀπλίζεται ἀμφίλοφον ζυγόν*, 'fits the neck-encompassing yoke on the horse.' The construction of the double accusative will then be analogous to that of *ἀμφιέννυμι*.
- The MS. reading is *ἵππον ἔξεται ἀμφίλοφον ζυγόν*. Jebb, from Schöne and others, *ἵππον ὀχμάζεται ἀμφὶ λόγον ζυγῶν*, 'tames the horse, putting the yoke on its neck.'
352. *οὔρειον . . . ταῦρον* forms one substantival expression, qualified by *ἀκμῆτα*.
354. *ἄνεμόεν* : Doric for *ἡνεμόεν*. For the thought, cf. *Hom. Od.* vii. 36 *ὥσει πτερὸν ἡὲ νόημα*.
356. *ὄργας*, 'impulse,' 'propensity.' Perhaps connected with *ὀρέγω*. *ἑδιδάξατο* : Bellermand explains of one generation teaching another ; Jebb, simply, 'taught himself.' The following lines arrange thus : *καί, παντοπόρος (ὦν), φεύγειν τὰ δυσάυλων πάγων ὑποίθρεια βέλη καὶ τὰ δύσομβρα βέλη*.
- For *ὑποίθρεια* Helmke *ἐναίθρεια*.
- δυσάυλων*, 'bad for passing the night,' i.e. that make it hard to spend the night out of doors. Cf. *Hor. Carm.* i. 1. 25 'Manet sub Iove frigido Venator.'
360. *ἀπορος*. The contrast with *παντοπόρος* is brought out by the asyndeton, and the assonance, or similar sound.
361. *τὸ μέλλον* : i.e. *τῶν μελλόντων*. Cf. *μηδὲν τὸ μὴ δίκαιον*
728. *Ἄιδα* : genitive ; cf. *δρεσσιβάτα* 350. The genitive is objective, as *νόσων*, below.
362. *ἐπάξεται*. The future implies the impossibility of escape, whatever he tries.

363. ἀμηχάνων φυγάς. A contradictory expression, or oxymoron. Cf. 74 ὅσα πανουργήσασα. ἀμηχάνων here is passive, 'that cannot be coped with.' In 79, active.

365, 366. 'Possessing ingenuity in contrivance, of a cleverness (σοφόν τι) beyond what could be imagined.' σοφόν τι : predicative, as in the idiom καλοὺς ἔχει τοὺς ὀφθαλμούς.

367. κακόν: sc. ἐπὶ κακόν. See 1176 πότερα πατρίδας ἢ πρὸς οἰκείας χερὸς;

368. For παρείρων of the MSS. Reiske γεραίρων, 'honouring,' which Jebb adopts. Bellermand's explanation of παρείρων, 'ranging together man's law and God's law,' i.e. honouring each and giving to each its proper place, gives a fair rendering.

370. ὑψίπολις: sc. ἐστί. 'His city stands erect, as long as, &c.' θεῶν ἐνορκον δίκαν, i.e. right dealing to witness which the gods have been invoked.

371. ἀπολις. The asyndeton and contrast with ὑψίπολις corresponds to the similar arrangement of παντοπόρος and ἀπορος in 359-60.

ἀπολις, 'he has no city,' i.e. 'he is no better than an outlaw.'

τὸ μὴ καλόν. General term, 'any wickedness.'

372. τόλμας χάριν, 'because of his recklessness.' The word χάριν here perhaps reverts to its original sense of gratifying, 'who sins indulging his recklessness.'

374. μὴ ἴσον φρονῶν, 'nor thinking like thoughts with me.' This evidently means by implication, 'let me not think like thoughts with him.' For ἴσον substantivally, see 489 ἴσον ἐπαιτῶμαι: and for the sentiment see Hor. Carm. iii. 2. 26:

'Vetabo, qui Cereris sacrum

Vulgarit arcanæ, sub isdem

Sit trabibus, fragilemve mecum

Solvat phaselon.'

### 376-581. SECOND EPISODE.

376-383. Anapaestic verse. Introductory to the second episode.

Antigone is seen, led in from the stage right by the watchman. It is now past noon: see l. 415.

ἐς, equivalent to πρὸς. Cf. Thuc. iii. 54. 3 ἐνενεπιθέμενοι τότε ἐς ἐλευθερίαν τῆς Ἑλλάδος.

377. εἰδώς, 'knowing as I do.'

378. τήνδ' οὐκ εἶναι. The negative, according to rule, follows verbs of denying, &c., where in English we use no negative. See 443 ἀπαρνοῦμαι τὸ μὴ: Thompson, p. 365. The regular negative with the infinitive is μὴ: when οὐ is found, it is chiefly in indirect statements after verbs of saying and thinking; Thompson, p. 351. See below, 755 εἶπον ἂν σ' οὐκ εὖ φρονεῖν.

380. Οἰδιπόδα: Doric form of a variant nominative Οἰδιπόδης. See 350, 361.

381. τί ποτ'; 'what ever?' οὐ δὴ που, 'surely it cannot be that . . . ' που implies doubt and vagueness of thought. σέ γ', 'thee, of all persons.'

383. καθελόντες, merely 'catching' or 'taking.' Not as in 275. καὶ links ἀπιστοῦσαν and ἐν ἀφροσύνῃ καθελόντες, co-ordinate, not in exact form but in sense.

384. The order of the words is ἐκείνη ἢ τὸ ἔργον ἐξεργασμένη ἐστίν ἥδε. Cf. 324 εἰ δὲ ταῦτα μὴ φανείτ' μοι τοὺς δρώντας. τούργον, placed close to ἐκείνη before the article ἡ, gains in emphasis. See 710. ἡ 'ξεργασμένη, aphaeresis, as in ἡ πίνουα, 389.

386. ὅδ': adverbial, as in 7, 155.

ὡς μέσον, 'into our midst,' i. e. 'for all to see.' Creon enters from the central door.

387. τί δ' ἔστι; Creon has heard the watchman ask where he is.

ξύμμετρος. Cf. Eur. Alc. 26 ξυμμέτρος δ' ἀφίκετο.

388. οὐδὲν . . . ἀπώμοτον, 'never ought one to swear not to do this or that.' In 394, below, the word has an active sense, 'under oath not to do . . . ' Here the sense is passive, according to the literal construction.

389. ἐπίνοια, may be explained by the line αἱ δευτεραί πως φροντίδες σοφώτεραι Eur. Hipp. 436.

390. Bellermann joins ἄν with ἤξεν. Then we render, 'I bragg'd that it would be long before I came back again.' The words in 329 are evidently referred to. The objection to this construction is that the future infinitive with ἄν is so rare in Attic as to be a doubtful combination. See Goodwin, *M. T.* 197, 208. Jebb joins ἄν with ἐξηύχουν, 'I could have vowed that I should not soon be here again.' But (v. 329) he did so vow.

391. ταῖς σαῖς ἀπειλαῖς, 'owing to those threats of yours.' Causal dative, see 956. ἐχειμάσθην. Metaphor from sea-faring.

392. I. e. ἡ ἐκτός ἐλπίδων καὶ παρ' ἐλπίδας χαρά.

393. 'Is altogether unlike any other pleasure in greatness.' οὐδὲν: adverbial. μήκος: accusative of respect. The whole sentence is an inversion, and would naturally run 'for no other pleasure is, in greatness, like the joy . . . &c.' Bellermann compares Eur. fr. 554:

ἐκ τῶν ἀέλπτων ἢ χάρις μείζων βροτοῖς  
φανείσα μᾶλλον ἢ τὸ προσδοκώμενον.

See also 516 and note.

394. ἀπώμοτος: strengthened by δι' ὅρκων. Active here, and contrast with 388.

395. τάφον κοσμοῦσα: not 'adorning the grave,' for the corpse was unburied; but 'performing the due rites of burial.' The accusative is not the direct object, but internal cognate. For καθευρέθη of the MS. Jebb reads καθηρέθη.

396. ἐνθάδε, 'in this case,' 'on this occasion': i. e. 'there was no question of casting lots, now, as before' (275).

397. *θοῦρμαιον*: τὸ *ἐρμαιον*, 'this piece of good luck,' i.e. bringing the news. Anything found or picked up was so called from Hermes, god of good fortune. Cf. Plato, *Euthyd.* 273 E *πέθεν τούτο τὸ ἐρμαιον εὐρέτην*;

399. *ἐλεύθερος*: predicative with ἀπηλλάχθαι.

400. *δικαίως εἰμι*, like *δῆλον εἰ*, 320.

*κακῶν*: not merely Creon's threats, but the whole affair.

401. τῷ τρόπῳ, as well as πέθεν with λαβίων. Double question. Jebb points out the order, or rather disorder, of the words, as showing Creon's astonishment.

403. ὀρθῶς, 'rationally,' i.e. 'are you in your right mind when you say . . .'

404. ταύτην γ', 'this woman at any rate did I see, burying . . .' τὸν νεκρὸν, attracted to the relative clause, gains emphasis, placed thus at the end of the line. Cp. *O. C.* 907 οὕςπερ αὐτὸς τοὺς νόμους εἰσῆλθ' ἔχων τούτοις ἀρμοσθήσεται and 1156 in this play.

405. λέγω echoes Creon's λέγεις.

406. Change of tense, as in *Aj.* 31 φρίζει τε κάδῃλωσεν. *κάπι-ληπτος ἴρθεθ*, 'caught in the act and taken.'

407. ἦκομεν, 'we had arrived,' i.e. at the place where the corpse lay.

409. For an unimportant monosyllable ending the line cf. 1031.

The use of weak endings in Shakespeare's verse is characteristic of his later plays, e. g. *Tempest* v. 1. 53:

'To work mine end upon their senses that

This airy charm is for.'

411. *καθήμεθα*: past tense. Augment omitted, as *passim*, in speeches of messengers, in tragedy.

*ὑπὲρνεμοι*: the opposite of *προσήμεος*, 'to windward,' not 'out of the wind,' for they were *ἀκρων ἐκ πάγων*, 'on the top of the ridge.' For this use of *ἐκ*, cf. *στᾶσ' ἐξ Οὐλύμποιο* *Il.* xiv. 154. The place of rest is also the place of observation, the point from which. Cf. *ἐνερθεν* 25, *κάταθεν* 521, and *Thuc.* iv. 38. 2 *ἀπὸ τῶν ἐκ τῆς ἡπείρου Λακεδαιμονίαν*.

412. *μὴ βάλλῃ*: irregular sequence, for the sake of effect.

413. *ἐπιρρόθους*: vid. *supr.* 259 *λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί*. Hence *κακοῖσι* in the next line here is 'evil words.' *ἀνῆρ* following *καθήμεθα* is partitive apposition.

414. *ἀκηδήσοι*. Bonitz for the MSS. *ἀφειδήσοι*.

416. *κύκλοι*. *Prom.* V. 91 *καὶ τὸν πανόπτην κύκλον ἥλιον καλῶ*.

417. *ἔβαλπε*, 'began to make us hot,' active sense, object understood.

*ἐξαίφνης*: a favourite word of Sophocles. In *O. C.* 1610-25, sixteen lines, it occurs three times. *χθονὸς* with *δείρας*.

418. *σκηπτὸν*: a substantive. *οὐράνιον ἄχος* like *θείαν νόσον* below, 421. The tribrach in the fifth foot of this line lends effect to the description; it is seldom found in this position.

420. *πεδιάζοι*. As they sit on the hill they have the foliage

spread out below them. Such a squall as is here described brings dust with it, and has an extraordinary power of damaging (*αἰκίζων*) foliage. It will leave the windward side of a tree quite brown, while the other retains the bright green of the new leafage.

ἐν δ' ἑμεστώθη: tmesis. See 427 ἐκ δ' ἄρας κακὰς ἡράτο. Also 432, 1233, 977.

421. μύσαντες: because of the dust. εἶχομεν, imperfect, i. e. as long as it lasted. νόσος, of any kind of suffering. In *Aj.* 186 the same words occur, but there mean 'madness.'

422. ἀπαλλαγέντος: vid. supr. 244 ἀπαλλαχθεὶς ἄπει. τοῦδε is neuter. ἐν. The event takes place at the expiration of the time. Vid. infr. 1066:

μὴ πολλοὺς ἐτι  
τρόχους ἀμυλλητῆρας ἡλίου τελῶν,  
ἐν οἷσι . . .

423. πικρὰς ὄρνιθος, 'of a shrilly-wailing bird.' Properly the adjective belongs to the sound, not to the bird.

424. ὥς ὅταν: Epic phraseology. The words to be taken thus—λέχος κενῆς εὐνῆς ὀρφανὸν νεοσσῶν. For λέχος εὐνῆς cf. 1090 τὸν νοῦν τῶν φρενῶν. κενῆς, then, is proleptic. Cf. 791 σὺ καὶ δικαίαν ἀδίκους φρένας παρασπῆς.

426. οὕτω δέ. After a simile δέ is common. Bellermann compares *Il.* vi. 146 οἷη περ φύλλων γενεή, ταίη δέ καὶ ἀνδρῶν.

427. γόοισιν ἐξέμωξεν. Pleonastic, as in 394 δι' ὄρκαν ἀπώμοτος. ἐκ . . . ἡράτο, tmesis. Cf. 420, 432.

429. διψίαν . . . κόνιν. See 246.

430. ἄρδην adverb, 'raised on high.' Cf. Aesch. *Ag.* 235 λαβεῖν ἀέρδην.

431. τρισπόνδοισι. So Circe bids Odysseus pour three libations for the dead: *Od.* x. 518.

στέφει, properly of crowning, is here used of the libations, as in Aesch. *Cho.* 95 στέφη.

432. σὺν . . . θηρώμεθα: tmesis.

433. οὐδὲν ἐκπεληγμένην. Her marvellous fortitude is not forgotten by the watchman.

435. ἄπαρνος . . . καθίστατο. For such periphrases, see 66 ξύγγοιαν ἴσχειν: 151 θέσθε λησμοσύναν.

436. ἀλλὰ points to δαγείνως. 'Though it was pleasureable still it gave me pain as well.' Dindorf substituted ἄμ' for ἀλλ'.

437. αὐτόν, 'oneself.'

438. τοὺς φίλους: see 10.

439. πάντα ταῦτα πέφυκέ μοι ἤσσονα λαβεῖν ἢ ἡ ἐμὴ σωτηρία. λαβεῖν, orphexgetic.

441. Cf. Eur. *Med.* 271 σέ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην. σὶ δὲ, 'you, now . . .' See also 531.

442. καταρνεῖ μὴ, and in the next line ἀπαρνούμαι τὸ μὴ. See Goodwin, *M. T.* 815 'The infinitive after all verbs expressing a negative idea (as those of denying, distrusting, &c.) can always take μὴ, to strengthen the negation implied in the leading

verb.' For the latter line see Goodwin, 811: 'If the leading verb is itself negated, τὸ μὴ οὐ is generally used instead of τὸ μὴ.' But the present case is accounted for in 812.

Antigone's reply shows at once that she accepts the charge and its consequences in their entirety. καὶ . . . καὶ with negation in the second clause, as in 1192 καὶ παρὼν ἐρῶ κοῦδὲν παρήσω.

444. κομίζεις ἄν: see 1339 ἄγοιρ' ἄν μάταιον ἄνδρα, a modified command. ἐξω is best joined with αἰτίας: then ἐλεύθερον, like κενῆς in 424, is added pleonastically. The watchman departs.

446. μήκος: adverbial, 'at length.' Vid. *supr.* 393.

447. κηρυχθέντα. Impersonal plural; not so common in participles as in adjectives and verbal adjectives. See 677 ἄμυντέ' ἐστὶ. Examples of participle are: 570 ἡρμοσμένα, 576 δεδογμένα.

449. καὶ δῆτ', 'And you actually dared . . .'

451. τῶν κάτω θεῶν Δίκη. It is Δίκη who sends the Erinyes upon the guilty. Cf. Aesch. *Eum.* 511 ὦ Δίκα, ὦ θρόνοι τ' Ἐρινύων, and Eur. *Med.* 1389 ἀλλὰ σ' Ἐρινὸς ὠλέσειε τέκνων φονία τε Δίκη.

452. οἶ: referring to Zeus and Justice both, although not co-ordinate grammatically. τοῦσδε νόμους, a sarcastic echo of Creon's words in 449. Jebb reads τοιούσδ' for οἱ τοῦσδ', from Valckenaer, and ὥρισεν for ὥρισαν.

453. Notice the lengthening of οὐδὲ before σθῆναι. The subject changes after ὥστε from τὰ σὰ κηρύγματα to σε or τινά.

454. ἄγραπτα. Cf. Arist. *Rhet.* 1. 15 τὸ μὲν ἐπεικεῖς ἀεὶ μένει καὶ οὐδέποτε μεταβάλλει, οὐδ' ὁ κοινὸς νόμος, κατὰ φύσιν γὰρ ἐστίν· οἱ δὲ γεγραμμένοι πολλάκις· ὅθεν εἰρηται ἐν τῇ τοῦ Σοφοκλέους Ἀντιγόνης, κ.τ.λ.

455. ὑπερδραμεῖν, 'overtake,' 'conquer.' Supply τινά as subject.

456. νῦν γε κάχθης: join with ζῆ, and cf. 328 for co-ordination, αἶ ποτε: for the indefinite, generalizing the notion, cp. πᾶς τις.

457. ἐξ ὅτου: sc. χρόνου.

458. τούτων τὴν δίκην δώσειν οὐκ ἔμελλον. τούτων, i. e. νόμους (455) 'for breaking these divine laws.' ἐγὼ οὐκ: synizesis; cf. 156, 289.

459. ἐν θεοῖσι, 'before heaven.' ἐν, 'forensic.' Cf. Thuc. 3. 57 καὶ νῦν ἐν ὑμῖν Θηβαίων ἡσώμεθα: *ibid.* 67 καὶ μὴ περιωσθῶμεν ἐν ὑμῖν.

460. γὰρ implies 'I did not act without deliberation.' θανουμένην, Thompson points out, p. 176, is *moriendū esse* rather than *morituram*, 'doomed to die.'

461. τοῦ χρόνου: i. e. 'my appointed time.'

462. κέρδος αὐτε, 'I count it otherwise, gain.' Cf. αὖ in 11. 58, 198. The general meaning of the particle implies taking a fresh case, and hence sometimes an opposite notion. Jebb reads αὐτ' = αὐτό.

464. φέρε, 'gets for himself.' Cf. O. C. 5 συμκρὸν μὲν ἐξαιτοῦντα, τοῦ συμκροῦ δ' ἐτι μείον φέροντα.

465. τυχεῖν, subject; ἄλγος, complement; understanding ἐστί. παρ' οὐδὲν, 'of no account.' In the latter expression παρὰ denotes the limit reached. Thompson, p. 331.

466. *ἄν* anticipates *ἄν ἡλθουν*, 468. See 69 οὐτ' *ἄν*, εἰ θέλοις *ἔτι πρίσσειν*, *ἐμοῦ γ' ἄν ἡδέως δρῶης μέτα*. Also 680, 884.

467. *ἦνσχύμην* is *ἦνεσχύμην*. It is here used with an accusative of the object, followed by a predicative accusative. Cf. Eur. *Alc.* 304 *τούτους ἀνασχού δεσπύτας ἐμῶν δόμων*. On the strange form *ἦνσχύμην*, Jebb quotes Prof. Tyrrell's happy remark, '*ἦνσχύμην* is just the form in which an Attic poet would have applied apocope of *ἀνά*, inasmuch as he would have felt that he was only sacrificing the redundant augment.'

468. *κείνοις*, 'such a plight as that.' *κείνοις* means the situation generally in which she would have found herself.

469. *σοί*: emphatic; preparing for the epigram in the next line.

470. *μῶρφ*. 'Free use of dative of interest,' Thompson, p. 106; 'in the eyes of a fool.' Cf. 25 *τοῖς ἐνερθεν ἔντιμον νεκροῖς*: and 904 *καίτοι σ' ἐγὼ τίμησα, τοῖς φρονούσιν, εὖ*. Called by some *dativus iudicantis*.

*σχεδόν τι*, 'almost,' 'very nearly,' is here ironical. 'Perhaps . . . ' or 'It might be thought that . . . '

This conclusion of Antigone's words is a defiant challenge to Creon. She has said that she was sure that her death was near (460), and she is now reckless.

471. *τὸ γέννημα τῆς παιδὸς δηλοῖ ὦμόν δν*. Cf. 20 *δηλοῖς καλχαίνουσα*.

*ὦμόν ἐξ ὠμοῦ*: for the repetition see 498 *τοῦτ' ἔχων ἅπαντ' ἔχω*.

473. Creon answers the Chorus. *ἴσθι . . . πίπτειν*. Infinitive instead of the more usual participle. So with *ἐξεπίσταμαι* in 293-4, and with *ἐπίσταμαι*, 1092.

475. *ἐκ πυρὸς*, 'by means of fire'; to be joined closely with *ὀπτόν*. Cf. 111 *ἀρβείς νεκίων ἐξ ἀμφιλόγων. περισκελῇ*, predicative, of the effect wrought by the fire.

478. *ἐκπέλει* = *ἔξεστιν*. Supply an antecedent to *δοσις*. Jebb compares 35 *ἀλλ' ὅς ἄν τούτων τι δρῇ, φόνον προκείσθαι. καταρτυθέντας*: gnomic aorist. See Goodwin, *M. T.* 159.

479. *δοῦλος*. The word is altogether inappropriate to Antigone: it indicates Creon's loss of self-control.

480. *ἐπίσταμαι*, with infinitive, 'to know how to do.'

483. *δεδρακυῖαν γελᾶν*: not 'after doing it,' but 'at having done it.' Bellermand compares the similar use of *χαίρω*.

485. *ἀνατί*: otherwise *ἀνατεῖ*. For the future indicative see Goodwin, *M. T.* 407, 'If this is to pass unpunished'; and Thompson, p. 213, 'a condition now imminent.'

486. *ἀδελφῆς*: i.e. 'child of my sister.' Jebb compares 380 *καὶ δυστήνου πατρὸς*.

487. *τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου*. 'Ερκος was the enclosure round the courtyard of a house, in which stood the statue of Zeus 'Ερκείος. His name here, therefore, stands for the family generally: and *παντὸς* is used distributively, 'than any one of the family.' For the personification, cp. 123 'Ηφαιστον.



489. μόρον. *ἀλύσκω* usually takes accusative. The genitive is found again in *El.* 627 *θράσους τοῦδ' οὐκ ἀλύξeis*. Ablative genitive.

ἴσον ἐπαιτῶμαι ἐκείνην τοῦδε τάφου, βουλευσάι, 'I charge her equally with this burial—of plotting it.' βουλευσάι then is added epexegetically. So Bellermann. Jebb prefers to take ἴσον with βουλευσάι, making the expression depend closely upon ἐπαιτῶμαι: 'I charge her with having had an equal share in plotting this burial.' The former is simpler.

493. φιλεῖ, *solet*. Cf. 722 φιλεῖ γὰρ τοῦτο μὴ ταύτη βέπειν. δ θυμὸς, i.e. they are detected through mental confusion. πρόσθεν, before being convicted by evidence. κλοπεύς, predicative with ᾔρησθαι.

495. μισῶ γε μέντοι. The connexion is, 'Such are bad, indeed: this, however, I loathe in very sooth also, when,' &c.

496. ἔπειτα. Cf. *Aj.* 760 ὅστις ἀνθρώπου φύσιν βλάσταν, ἔπειτα μὴ κατ' ἀνθρώπον φρονῇ. ἔπειτα implies 'goes further, yea prides himself on...'

497. μείζον, i.e. ποιεῖν.

498. ἐγὼ μὲν: μὲν emphasizes ἐγώ; no contrast is implied.

500. ἀρεστὸν: sc. ἐστί. For the linking of statement with wish see 686 οὐτ' ἂν δυναίμην μήτ' ἐπιστάμην λέγειν.

ἀρεσθεῖη. This passive aorist appears to be used for a middle tense, or, if passive, it will have the sense 'be approved'; for which Bellermann compares *Her.* 6. 128 μάλιστα τῶν μνηστήρων ἡρέσκοντό οἱ οἱ ἀπ' Ἀθηναίων ἀπγμένοι.

501. Cf. *El.* 1050 οὔτε γὰρ σὺ τὰμ' ἔπη τολμᾷς ἐπαινεῖν οὐτ' ἐγὼ τοὺς σοὺς τρόπους.

502. καίτοι, 'after all,' i.e. 'apart from the quarrel between you and me.'

κλῆος... εὐκλείστερον. See Index, 'Pleonasm.'

ἂν... κατέσχον, 'could I have secured?' The expression amounts to a virtual negative—'I could not have secured any greater glory...'

503. αὐτάδεαλφον: αὐτός is intensive here. *Vid. supr.* 1, 306.

504. τούτοις... πᾶσιν: join with λέγοντο ἂν and supply to ἀνδάνειν.

506. ἀλλὰ, 'but (they are mute, for) despotism...' πολλά τ' ἄλλα, 'besides other privileges.'

507. For ἀ βούλεται see 178.

508. τοῦτο: i.e. her contention that she had done right. μόνῃ is, strictly, illogical if τῶνδε Καδμείων means the elders present. It will then be similar to the κάλλιστον τῶν προτέρων of 100, where see note. μούνη: Ionic; see Index.

509. ὑπὸλλουσιν στόμα. See 505 γλώσσαν ἐκλήϊ φόβος. σοὶ: dative of person interested, 'before you.'

510. φρονεῖς, 'art minded.' The word does not refer to opinion, but intention. Creon ignores Antigone's assertion that she has the sympathy of the elders.

511. '(No); for...' See 21.

512. *χὼ καταντίον θανάων*, 'he that fought and died for the contrary cause.'

514. *τιμῆς χάριν*: cognate accusative. The object of this verbal notion is Polynices. *ἑκείνῳ* is Eteocles, dative of person interested. 'Why do you, then, give this sacrilegious honour (to Polynices) to the dishonour of Eteocles?'

515. *κατθανών νέκυσ*: pleonasm. See 26 *θανόντα νέκυν*.

516. Inversion. We should say, 'If you honour the impious equally with him.' See 393. *ἐξ ἴσου* implies, 'no more than you honour the impious.'

517. *δοῦλος*: i.e. 'no dependent of Eteocles.' The government had been shared by the two brothers equally in turn. As brother of the monarch and monarch himself he had a right to proper burial.

518. *ὑπέρ*: sc. *τῆσδε γῆς*. The verse falls into two halves, giving an awkward effect, in spite of the caesura. See for similar cases 555, 679.

519. *τούτους*. *ἴσους* has been substituted for *τούτους* by most editors. Jebb retains *τούτους*, and explains, 'Hades desires these laws,' i.e. even in the case of the foe.

520. 'But the good is not to be made equal to the bad in receiving.' The personal use of *ἴσος*, like that of *δίκαιος*, is in accordance with Greek expression, and the addition of *λαχεῖν*, explanatory, may be borne out by Herod. 3. 128, where it is used absolutely, as here. Others read *ἴσους*, which Jebb renders 'but the good man does not (desire) to receive only the same rites as the wicked.'

521. *κάτωθεν*. See 25, 411, note.

*τάδε*: i.e. 'this distinction that you draw.'

523. Bellermand compares Eur. *Iph. A.* 407 *συσσώφρονεῖν σοι βούλομαι καὶ συνορσεῖν*.

526. Ismene enters by the right-hand door through which she left the stage, l. 99.

*καὶ μὴν*: the usual words employed to indicate the approach of a fresh character. See 1180, 1257. *ἦδε*, 'here is Ismene.'

527. *εἰβομένη*. Triclinius' emendation for *λειβομένη*. The phrase is Homeric.

528. *νεφέλη ὑπὲρ ὀφρύων (οὔσα)*.

529. *αἰσχύνει*, 'disfigures.' *αἵματ' ἔνεν*, 'glowing,' i.e. with emotion.

The word *ῥέος* in Homer, always in the plural, means 'limbs'; here 'countenance.'

530. For *τέγγουσα* see 831 *τέγγει δειράδας*.

531. *οὐδ'*: compare Creon's opening words to Antigone, 441 *οὐδ' ὑφαιμένη*, 'lurking.' The sense of *ὑπό*, implying, that which is secret or underhand, is prominent here. In Eur. *Alc.* 524 the same word means 'submitting.'

532. *ἐξέπνευς*. Bellermand compares *El.* 785 *τοῦμὲν ἐκπίνουσ' αἰεὶ ψυχῆς ἀκρατον αἶμα*.

533. *ἄτα*. Abstract expression for the person. So in *O. C.*

530 *δύ' ἐξ ἐμοῦ παῖδε, δύο δ' ἄτα*, and *Ant.* 320 *λάλημα*, 756 *δούλευμα*. *θρόνων*, 'against my throne.'

535. *τὸ μὴ εἰδέναι*. *Vid. supr.* 235 note, 443, 264.

536. *εἶπερ*, κ.τ.λ. This condition makes it clear that Ismene had no actual part in the act: it does not however detract from her loyalty to her sister.

537. *τῆς αἰτίας* depends on the more remote verb. See 21.

538. *τοῦτο* depends on an infinitive to be supplied, 'to claim this.' *O. C.* 407 *ἀλλ' οὐκ ἐᾷ τοῦμφυλον αἰμά σ', ὦ πάτερ*.

541. *ξύμπλουν*. Metaphor from seafaring. See 158, 163, and Index: and compare *Eur. Her.* 1225 *συμπλεῖν τοῖς φίλοισι δυστυχούσιν*.

542. *ἔν*. Plural for the sake of indefiniteness. See 10.

544. Goodwin, *M. T.* 811. The infinitive with *τὸ μὴ* is used after verbs of prevention. If the leading verb is itself negatived *τὸ μὴ οὐ* is generally used. See also 443 note.

545. *ἀνίσσαι*. See 196 *τὰ πάντ' ἐφαγνίσαι*. Her death is regarded as part of the fulfilment of the rites.

546. *κοινά*: adverbial.

*ἂ μὴ ᾔθιγες*. The use of *μὴ* here, not *οὐ*, gives an indefinite tone to the phrase. Cf. *ἂ μὴ οἶδα οὐδὲ οἶομαι εἰδέναι*. *Plat. Apol.* 21 D. Jebb does not allow *ἂ* as accusative with *ᾔθιγες*, but regards it as a case of attraction to *ταῦτα* implied. See, however, *τυγχάνω* with acc. neut. 778.

547. *ἄρκέσω*. Personal construction. 'It will be enough for me to die.' See Goodwin, *M. T.* 899, and cf. *O. T.* 1061 *ἅλῃς νοσοῦσ' ἐγώ*.

548. *λελειμμένη*, 'bereft.' Cf. *Ruth* i. 5, 'And the woman was left of her two sons.'

550. *ταῦτ'*: adverbial. *οὐδὲν ὠφελουμένη*, 'when you do yourself no good thereby.'

551. *ἀλγοῦσα*, 'suffering myself,' i. e. 'If I pain you, I suffer myself, by mocking you.' *εἰ γέλωτ'*, κ.τ.λ. *εἰ*: not conditional, but expressing the fact, as with *θανυμάζω* and other verbs. Heath conjectured *εἰ γελῶ γ'* for *εἰ γελῶτ'* of the MS.: i. e. 'if I do mock thee.' *ἐν σοὶ γελῶ* must then be constructed with *ἀλγοῦσα*. For *ἐν σοὶ*, 'at' or 'against thee,' Bellermann compares *Aj.* 1092 *μὴ ἐν θανούσιν ὑβριστῆς γένη*. Jebb explains *δῆτα* as assenting to *οὐδὲν ὠφελουμένη*.

552. *ἀλλὰ νῦν*, '(if not hitherto) at any rate now.' *El.* 411 *συγγίνεσθῆ γ' ἀλλὰ νῦν*. *ἂν* . . . *ὠφελοίμῃ*, potential optative without condition. Goodwin, *M. T.* 236. See ll. 646, 652.

554. *καί*, 'really?' See 726 *οἱ τηλοκοῖδε καὶ διδαζόμεσθα ἐγ'*; *ἄμπλάκω*, 'have no part in,' used with a person in 1234, q. v. See also 910. Here deliberative subjunctive.

555. *γάρ*, '(Yes), for.'

556. 'But (you did not choose death) without my having spoken'; Campbell. Ismene refers to her words in 49-68. *ἀρρήτοις*, predicative. For *ἐπὶ* see Thompson, p. 323.

557. *σύ μὲν*: supply *ἐδόκεις φρονεῖν* from the second clause.

For τοῖς Bellermann compares Plato, *Legg.* 701 E οὐ συνένεγκεν οὔτε τοῖς οὔτε τοῖς. See also Plat. *Rep.* 614 D κατὰ δὲ τῷ ἐτέρῳ ἐκ μὲν τοῦ . . . The first τοῖς refers to Creon and his sympathizers, the second to those who disagree with him. See also Eur. *Alc.* 565 καὶ τῷ μὲν, οἶμαι, δρῶν τάδ' οὐ φρονεῖν δοκῶ; and *Ant.* 202, 1231.

558. καὶ μὴν, 'Yet for all that . . .' The deed having been done, Ismene is willing to share the blame. See 536 δέδρακα τοῦργον.

559. ζῆς, 'there is yet life for you.'

560. 'Has long been dead, in the service of the dead,' i.e. she determined to do honour to her dead brother, and by that fact accepted death. ὠφελείν, with dative, in poets and late prose: otherwise with accusative.

561. τῷ παῖδε . . . τὴν μὲν . . . See 21, 22.

563. '(Yes), for . . .' Ismene desires to defend her sister and herself. She has herself termed her sister *ánous* in 99. κακῶς πράσσειν is 'to fare ill'; in the next line Creon plays on the word to give it a bad sense.

565. κακοῖς: plural, as in 10.

566. See 87 for the pleonasm μόνῃ τῇσδ' ἄτερ.

567. ἄλλ' ἤδε μέντοι. These three words might be expressed in English by the single word 'Her!' repeated from τῇσδε. 'Her! say you? speak not of her: she is dead already.'

ἄλλα . . . μέντοι, both adversative particles, express the strongest opposition.

568. νυμφεῖα, 'marriage,' for 'the bride.' Bellermann compares Eur. *Andr.* 907 ἄλλην τίν' ἐνὴν ἀντὶ σοῦ στέργει πόσις; see above, 533. Antigone was betrothed to Haemon, Creon's son.

570. I.e. Antigone and Haemon were pledged to each other and should not be separated for any such reason (ῶς). For the neuter impersonal ἡρμοσμένα see 447 ἤδησθα κηρυχθέντα, and below here, 576 δεδογμένα. Also Eur. *Hec.* 1107 ἐγγνωστά.

571. ἐγὼ: emphatic.

572. Ismene would here work still further on Creon's feelings as a father: she speaks of Haemon alone, not of Antigone. Some assign this line to Antigone.

573. Creon is impatient, and would end the discussion. τὸ σὸν λέχος, 'the marriage that you harp upon.'

574. Some assign this line to the Chorus; as it is in effect a repetition of 568. Such repetition, however, is not out of place in the mouth of a pleading woman.

575. For ἐμοί, the reading of the best MS., some have ἐφύ.

576. δεδογμένα, *vid. supr.* 570, 447. ὡς εἶκε is the expression of one who feels that a decision is reached and cannot be altered. Cf. *Hipp.* 1090 ἄραρεν, ὡς εἰκεν ὦ τάλας ἐγώ. The line belongs to the Chorus, according to the best MS.; others give it to Ismene.

577. καὶ σοὶ γε κίμοι. If the word κίμοι is right the meaning

must be, 'For thee too, as well as for me, 'tis decreed': i. e. 'the decree is fixed, to thy sorrow and to my satisfaction.' *κοινη* has been conjectured, and is printed by Bellermann, instead of *κάμοι*.

577. *τριβὰς*: omission of verb.

579. 'They must be women and not free to rove.' See *El.* 516 *ἀνειμένη μὲν, ὡς ἔοικας, αὖ στρέφει*. Athenian women enjoyed but little liberty, except in festal seasons.

580. *πέλας . . . τοῦ βίου*: join.

The two sisters are led off by two attendants to the women's apartments. Creon remains on the stage.

#### 582-625. SECOND STASIMON.

First strophe. Logaoedic and choreic (trochaic).

The Chorus had hoped that with the mutual slaughter of Polynices and Eteocles the troubles of the royal family of Thebes were over. They see now that Nemesis is still pursuing the unfortunate house.

583. *ἀγευστος*: active sense.

584. *ἀπας οὐδὲν*, join; 'nihil funesti.'

585. *ἐπὶ πλῆθος γενεὰς*: lit. 'on to the increase of the race.' i. e. 'o'er the race as it lives on.' As long as the family lasts, there is still the curse upon it. Cf. *incurrere in plebes*, Hymn of the Arval Brethren.

586. *ἄμοιον ὥστε ὅταν οἶδμα ἐπιδράμῃ ἔρβος ὕφαλον ποντίας δυσπνόοις Θρηύσαισιν πνοαῖς*.

*ἄμοιον ὥστε*, 'like as.' *ἔρβος ὕφαλον*, 'the darkness of the sea-depths,' 'the dark deep.' For *δυσπνόοις πνοαῖς*, cf. 1261 *φρενῶν δυσφρόνων*: 1276 *πόντοι δύσπονοι*. Also 502 *κλέος εὐκλέεστερον*.

591. *δυσάνεμον*, 'heaved up by ill winds.'

592. *ἀντιπλήγες*, 'struck full.' Latin, *adversa fronte*. Contrast with *ἀντιτύπη* in 134.

594. *δρῶμαι*: the middle is according to Homeric usage. Other instances are found in *Ajax* 351; *Philoctetes* 351. *ἀρχαῖα*: predicative, 'of ancient stock,' 'hereditary.'

595. Join *φθιτῶν ἐπὶ πῆμασι*, 'woes that come pressing upon the woes of those already dead.'

596. 'Nor does one generation set free another.' For the allied words *γενεὰν γένος*, see 1067 *νέκυν νεκρῶν*. *εἰρίπει*, supply *γενεὰν* as object.

598. The subject to *ἔχει* may be *γένος* (Bellermann), *γενεὰ* (Jebb), or *πῆματα*.

599-603. Bellermann points out that we have two principal clauses here, the first of which would more naturally appear as concessive. He compares 22. See also 615. *ἐσχάτας μίξας*, i. e. the two sisters, both of whom Creon has sentenced to death.

600. For *ἐτέτατο* the MSS. have *τέτατο*. Hermann also suggested δ *τέτατο*.

φάος, 'light,' i. e. 'salvation' or 'happiness.' Cf. Aesch. *Pers.* 295 ἐμοὶς μὲν εἶπας δάμασιν φάος μέγα.

601. νν: Bellermand would refer to βίβας, but it suits the run of the lines better to understand it of φάος, in spite of the verb ἀμῆ, 'cuts down.' Great poets are very free in mingling their metaphors: for instance—'Was the hope drunk wherein you dressed yourself?' *Macbeth*, i. 7. For αὖ see 58. φοινία, 'bloody,' i. e. 'that causes blood to flow.' κοπίς has been substituted for MSS. κύνις.

603. ἀνοῖα. This refers to Antigone; she has been termed ἀνους by her sister, 99, and the Chorus speak of her ἀπροσύνῃ, 383. The φρενῶν ἐρινύς perhaps refers to both Antigone and Creon. See 1075 σε . . . λοχῶσιν . . . θεῶν Ἐρινύες.

604-625. Second strophe. Logaedic.

The substance of this strophe, that Zeus' might cannot be combated with impunity, and that Ate or the curse may light upon any mortal, points to Antigone's rashness and its consequences.

604. τεάν. Homeric for σήν.

605. κατάσχοι. Potential, without ἀν. See Goodwin, *M. T.* 242 for other examples; *O. C.* 170 ποῖ τις φροντίδος ἔλθοι;

606. τάν: article for relative. πανταγρεὺς, Wolff's conjecture for MS. παντογῆρως. Jebb, πάντ' ἀγρεύων. πανταγρεὺς will mean 'that catches all.' Cf. *Il.* 24. 5 οὐδέ μιν ὕπνος ἥρει πανδαμάτωρ.

607. θιόντες. The MSS. read θεῶν, which Jebb retains, reading οὔτε θεῶν ἀκματοί.

609. χρόνῳ: dative of the point in which, placed by Green, *Notes on Syntax*, 86, under the instrumental case. He instances *Antig.* 659 τὰ γ' ἐγγενῇ φύσει.

611. τό τ' ἔπειτα, κ.τ.λ. These three expressions are accusatives of the duration of time. τὸ ἔπειτα, 'the next (moment),' i. e. the immediate future.

614. παντελής. The MS. has πάμπολις. Jebb, after Heath, πάμπολύ γ'. The general sense is that nothing in mortal life can be perfected without danger of a curse.

615. πολὺπλαγκτος ἐλπίς, 'Hope that makes men to wander widely.' The active sense is preferable to the passive, 'that wanders far.' Cf. *ἀγευστος* in active sense, 582. γάρ, explanatory. See Herod. 6. 9. 3. Bellermand points out that the first clause would be more naturally concessive, as in 599-601, 'Though hope be a good to many . . .'

616. ἀνδρῶν the partitive genitive is used, as two classes of characters are described.

617. ἀπάτα . . . ἐρώτων, 'the self-deception caused by lusts.' Subjective genitive.

618. Supply ἀπάτα as subject. εἰδότε οὐδέν, join, and this again is closely connected with πρὶν, κ.τ.λ., 'who knows naught till,' &c. εἰδότε, dative of reference, or person interested.

619. πρὶν, without ἀν. See Thompson, p. 245-6, and his

reference of it to survival of Homeric use. *Phil.* 917 μὴ στίναζε πρὶν μάθης. προσαύση, ἀπ᾿ λεγόμενον.

620. For πέφανται Bellermann compares *Trach.* 1 λόγος μὲν ἔστ' ἀρχαῖος ἀνθρώπων φανείς.

621. This sentiment, writ short in 'Quem Deus vult perdere prius dementat,' is found in *Theognis* 403—

καὶ οἱ ἔθηκε δοκεῖν, ἃ μὲν ἦ κακά, ταῦτ' ἀγάθ' εἶναι  
εὐμαρέως, ἃ δ' ἂν ἦ χρήσιμα, ταῦτα κακά.

622. ἔμμεν : Homeric for εἶναι.

625. With πρῶσσαι ἐκτὸς ἄτας compare εὖ, κακῶς πρῶσσειν.

### 626-780. THIRD EPISODE.

626-630. Anapaestic verse.

ᾄδῃ μὴν. The usual particle betokening a fresh arrival. See the tragedians *passim*.

627. νέατον, 'last,' i.e. the only surviving son, and also youngest. See 1303 τοῦ πρὶν θανόντος Μεγαρέως.

ἀγνύμενος. Homeric, and only here in tragic poetry. μόρον depends on it as object, though the verb is strictly intransitive. Cf. *Thuc.* 3. 82 τοὺς ἐναντίους ἐκπεπληγμένους.

628. τάλιδος. The similarity of this word to Talitha in the Gospel is striking. See Liddell and Scott, *ad verb*.

630. ἄλγων ὑπὲρ ἀπάτας ληχέων. Cp. *Eur. Alc.* 883 τῆσδ' ὑπεραλγείν.

631. μάντεων : a sarcastic reference to the gnomic utterances of the Chorus. ὑπέρτερον, i.e. σαφέστερον. See 16 οὐδὲν αἰδ' ὑπέρτερον.

632. τελείαν : i.e. 'irrevocable.' ψῆφον, metaphor from the ἐκκλησία or law courts.

ἄρα μὴ with λυσσαίνων πάρει. μὴ expresses a fear that it is so. See 278, 1253. Hence the indicative in each case.

633. τῆς μελλονύμφου : objective genitive, depending on ψῆφον. See 11, 1182.

634. σοὶ μὲν : in contrast to Antigone and the Chorus.

635. ἔχων χρηστάς. The word ἔχων is susceptible of a conditional sense, which may be taken or not by the hearer. Herein lies a presage of the coming dispute.

637. For ἀξίως ἔσται Jebb reads ἀξιώσεται. With the reading in the text ἀξίως must mean 'as is right,' 'and rightly.' 'No marriage shall be held—and rightly held—a better prize to me than you and your good guidance.' φέρεσθαι, expegetical. See 439 ἥσσω λαβεῖν, and *Xen. Anab.* 2. 1. 6 πολλὰ δὲ πέλται . . . ἥσαν φέρεσθαι ἔρημοι.

639. γάρ, ('You say well), for . . .'

διὰ στέρνων : see 1060 διὰ φρενῶν ; 1258 διὰ χειρὸς ἔχων. In all three examples the meaning appears to be local. ἔχων, Jebb notes, is here intransitive.

640. In apposition to the preceding line. 'To defer in all

respects to a father's judgment.' The subject to *ιστάναί* is understood. *πάντα* is adverbial accusative.

641. *τούτου γὰρ οὖνεκα*, 'with this object men long to beget obedient sons and have them in their homes, namely that they may requite,' &c. Bellermann compares for the sentiment Thuc. 4. 63 *τὸν εὖ καὶ κακῶς δρῶντα ἐξ Ἰσού ἀρετῇ ἀμνησούμεθα*. It was reserved for Socrates to enunciate the golden rule. See Plat. *Rep.* 335 B seqq. The passage in the Psalms (cxxxvii. 5) will recur to the mind, 'Happy is the man that hath his quiver full of them : they shall not be ashamed, but they shall speak with the enemies in the gate.' See below *ἐχθροῖσιν γέλων*.

644. *ἐξ ἴσου πατρί*, 'just as their father does.'

646. *τί . . . ἄλλο* : governed by *φύσαι* or a verb understood. No condition present to the mind with this potential optative. Goodwin, *M. T.* 236.

648. *νύν* : notice accent. *τὰς φρένας*, κ.τ.λ. *τὰς φρένας ὑφ' ἡδονῆς* is the MS. reading, the *γ'* was inserted by Triclinius. Wolff's reading is *τὰς φρένας σὺ γ' ἡδονῆς*.

650. *ψυχρὸν*. Cf. our expression, 'cold comfort.' For the neuter substantive with *γυνή* in apposition see Eur. *Ion* 747 *γυναῖκες, ἰστών τῶν ἐμῶν καὶ κερκίδος δούλευμα πιστόν*, . . . and see 320, 756.

652. *φίλος*. Creon speaks of a friend, though the reference is to a wife, because friendship is taken as a general term and is made to include the conjugal relation. To the Greek of this period the latter was not idealized like the former. Cf. Arist. *Eth. Nic.* 8. 5. 3 *οὐδὲν γὰρ οὕτως ἐστὶ φίλων ὥς τὸ συζῆν*. For the potential optative see 646, note.

653. *πτύσας*, 'loathing.' In 1232 the sense is literal. *ὥσεί τε*: Bellermann takes this in the Homeric sense, 'as'; while Jebb would give *τε* its ordinary force. The former view gives a smoother run to the sense of the line. Goodwin, *M. T.* 475, speaks of an unconscious suppression of the verb of the protasis, and of a conditional force felt in addition to the comparison.

654. *ἄιδου* : sc. *δόμοις*.

656. *ἀπιστήσασιν* : see 219.

657. *ψευδῇ γ'*, 'a liar, at any rate,' i. e. 'though my orders have been disobeyed, I will see that the penalty I proclaimed be enforced.'

658. *ἐφθυμνέτω*, 'sing the praise of,' i. e. if Antigone pays so much regard to family ties, she must take the consequences.

659. *ξυναίμων* : see 198, 488.

*φύσαι* : instrumental of the point in which. See Green, 86.

660. *ἄκοσμα* : proleptic, 'to be disorderly.' See 677, 730.

*κάρτα*, κ.τ.λ. Supply a verb from *θρέψω*. 'I shall certainly make . . .'

661. I. e. 'on the other hand the man who metes out justice to his own kindred will be seen to be and acknowledged a just ruler in public.'



663-5. 'Whilst I have no praise, but blame, for such as act unlawfully or mutinously.'

664. For the articular infinitive see 78.

666-7. 'I am the ruler; my word should be law.' For the construction see Goodwin, *M. T.* 554-5: 'The relative with the optative sometimes depends on a present or future tense.' 'In Attic Greek an optative in the relative clause sometimes depends on a verb of obligation . . . with an infinitive, the two forming an expression nearly equivalent to an optative with *άν*, which would be expected in their place. *τούδε χρη κλύειν* for *δικαίως άν κλύοι τις*.' See 1032 *εί κέρδος λέγοι*. The optative expresses in a remoter light that which the subjunctive with *άν*, *όν άν στήσῃ*, would more usually convey.

667. *καί τάνάντια*. Bellermann compares the scholiast on Aesch. *Prom.* 75 *δεσποτῶν άκουε καί δίκαια κάδικα*. A fresh instance of Creon's tyrannical temper.

668. *θαρσύνειν . . . άν*, 'I should confidently believe.'

*τούτον* is the man who obeys his ruler implicitly. He would be a good ruler, if called upon to rule, and a good subject.

669. *άν* with *θέλειν*.

670. *δορός* with *χειμῶνι*, 'the stress of fight.'

*προσπεταγμένον*: of a soldier at his post. Cp. Plato, *Phaedo*, 62 *έν φρουρᾷ εἶναι*.

672-6. Rebellion and sedition, on the contrary, are the source of all kinds of trouble.

673. *αὕτη . . . ἤδε . . . ἤδε . . .* Anaphora. See 296.

*άναστατός . . . τίθησιν* is not merely a periphrasis for *άνιστησι*, the adjective has a special force of its own, 'driven from house and home.'

675. *τροπᾶς καταρρήγνυσι*. Lit. 'breaks up routs,' i.e. 'breaks up armies in rout.' A good example of the internal limiting accusative. The rout is the effect of the action expressed by the verb, not its object. See Thompson, pp. 68, 69. He compares *τυφλωθέν έλκος*, 973, the passive of this construction.

*τῶν δ' όρθουμένων*, 'but of those who come through successfully, it is obedience that saves the greater number.' *όρθούσθαι*, is 'to succeed in an enterprise,' 'to come through life with success': see Thuc. 3. 30 and 37. It is here used in a kind of proleptic or anticipatory sense. *τά πολλά σώματα*, sc. *τοὺς πολλούς*.

677. *άμυντέα*: impersonal neuter plural. See 447 *κηρυχθέντα*, and note.

*τοῖς κοσμουμένοις*: neuter. Bellermann compares *τετυγμένον τε καί κεκοσμημένον πράγμα*; Plato, *Gorg.* 504 A. It may be translated here 'law and order.' See 660, 730.

678. *ήσσητέα*: like *άμυντέα*. 'One must not be worsted by a woman.'

679. *έκπεσεῖν*: passive of *έκβάλλειν*. Used of persons banished from their country, and of actors hissed off the stage.

680. Notice repetition of *άν*. See 466, 884.

καλούμεθα : plural, as often, when a speaker mentions himself in an official way, or as one of a class.

γυναικῶν ἥσσονες : see 746 γυναικὸς ὕστερον.

681. τῷ χρόνῳ, 'through dotage.' See 729, where it stands for 'youth.'

κεκλέμμεθα. Cf. Plat. *Rep.* 413 B οὐκοῦν κλαπέντες . . . τοῦτο πάσχουσιν ; . . . Τραγικῶς κινδυνεύω λέγειν· κλαπέντας μὲν γὰρ τοὺς μεταπεισθέντας λέγω.

The Chorus here is opportunist : Creon's sentiments are no doubt admirable—in theory : his application of them to Antigone is otherwise.

682. I. e. περὶ τούτων περὶ ὧν λέγεις.

683. Haemon begins by professing, as above, 635, his duty to his father ; he thinks it right, however, that his father should know that other opinions are held about his action. What might come with impropriety from the son's mouth as his own view may be heard, at any rate, when reported as coming from others. Bellermand compares Arist. *Rhet.* 3. 17 ἐπειδὴ ἕνια λέγειν ἢ λαιδορίαν ἢ ἀγροικίαν ἔχει, ἕτερον χρὴ λέγοντα ποιεῖν, ὡς Σοφοκλῆς τὸν Αἰμόνα ὑπὲρ τῆς Ἀντιγόνης (ποιεῖ λέγοντα) πρὸς τὸν πατέρα ὡς λεγόντων ἕτερον.

φρένας : this implies that men, as they possess intelligence, cannot help criticizing the actions of others. See 688 πέφυκα πάντα προσκοπεῖν.

685. ὅπως for ὅτι : see 223. The particle μὴ is unusual after a verb of saying. Goodwin, *M. T.* 706, calls the use of μὴ in this line a standing puzzle, and classes it with the rare ὅτι μὴ with indicative and with the irregular μὴ after verbs of saying and thinking, 685, 686.

686. See 500, note.

687. ἔχον : substantival. Supply τι, i. e. 'Another person may have a different view, and a just one.'

688. δ' οὖν refers to the general proposition in 683, and limits its application to σοί. See 1251, 'all men have intelligence . . . now it is on *your* behalf . . .'

σοῦ with προσκοπεῖν.

691. λόγους τοιούτους. Instrumental (dative) of cause. See Green, 83. 'When words are spoken of such a kind,' &c. οἷς σὺ μὴ . . . This clause is at once indefinite and virtually consecutive, hence μὴ. For the indefinite μὴ cf. Plat. *Apol.* 21 D ἀ μὴ οἶδα οὐδὲ οἶσμαι εἰδέναι.

692. ὑπὸ σκότου, 'from the darkness (of my retirement),' i. e. 'hearing and not being known to hear.' See 700 σίγ' ἐπέρχεται φάτις.

694-5. Notice the emphasis of the three superlatives.

696. ἥτις, causal, 'in that she . . .'

αὐτῆς αὐτάδελφον. The repetition enforces the sentiment. For αὐτάδελφον see 1, adjectival ; and 503, substantival, as here.

697. δῶππον : predicative ; join with δαίσθαι.

μήθ' . . . εἶσαε. Usually οὐ precedes this verb. The

negation here is drawn towards the infinitive, ὀλέσθαι : the more prominent thought in the sentence. Jebb explains it as generic.

699. χρυσῆς . . . τιμῆς, 'a golden crown of honour.' So Bellermann, and Liddell and Scott. Jebb explains as meaning only 'precious.'

700. ἐπέρχεται, 'pervades (the city).' Bellermann compares Herod. 2. 19 ἐπέρχεται δ Νεῖλος τὸ Δέλτα.

703. Join εὐκλείας with μείζον ἄγαλμα, and πατρὸς θάλλοντος as possessive genitive after εὐκλείας.

704. πρὸς παίδων, 'on the children's side,' balances πατρὸς.

705. μόνον : Ionism.

706. 'That this alone, which (as) you say, (and nothing else) is right.' τοῦτο to be taken first in translation.

707. ὅστις followed by οὗτοι as expressing a type of man ; collective or generic use of ὅστις. Bellermann compares Xen. Anab. 4. 3. 6 ἐπὶ τῆς κεφαλῆς τὰ ὅπλα εἰ τις φέροι, γυμνοὶ ἐγίγνοντο. See 1021-22 below ὄρνις . . . βεβρωῶτες.

709. διαπτυχθέντες : metaphor from the opening back of folding doors, or some such notion.

ᾤφθησαν ; gnomic aorist.

710. οὐδὲν αἰσχρὸν τὸ ἄνδρα μανθάνειν πολλά. See 324 εἰ δὲ ταῦτα μὴ φανεῖτέ μοι τοὺς δρώντας. Bellermann quotes the scholiast from Solon, γηράσκω δ' αἰεὶ πολλά διδασκόμενος.

εἰ τις ἦ. 'In the Attic poets we find a few cases of the simple εἰ with subjunctive in general conditions'; Goodwin, *M. T.* 471. Other cases are *Aj.* 521, *O. T.* 198 ; once in Thuc. 6. 21, Thompson. See *Antig.* 1025.

711. τείνειν ἄγαν. See below 714 ἀντιτείνοντα. Absolute use of an active verb.

712. The streams of Greece, as in mountainous countries generally, are of no great length and very rapid : in summer they often run dry ; but any great rainfall makes them fill rapidly and sweep down their channels with such force as to carry all obstructions before them. παρὰ, 'along the course of.' The story of the oak and the reed will occur to the reader. Haemon, without intending an exact forecast, unconsciously predicts Creon's misfortunes following upon his obstinacy. Such an effect is sometimes termed *Εἰρωνεία*. Notice the lengthening παρὰ before βέλθουσι.

714. αὐτόπρεμνα, 'root and all.' See *πρυμνός*. Il. 9. 542 αὐτῇσιν ῥίζῃσι.

715. ναὸς : Doric form, 1196. ἐγκρατῇ, proleptic. πῶδα, 'the sheet,' i.e. the rope attached to the lower end of the sail or boom. Bellermann would connect ναὸς with ἐγκρατῇ as well as πῶδα.

716. Notice the repetition of ὑπέκει from 713, and see 614, 625.

ὑπτίους, κ.τ.λ., 'thenceforward, having upset his boat, he voyages with benches upside down.' The dative is instrumental of manner.

717. στρέψας: sc. τὴν ναῦν. The line means that he sails no more. For the nautical illustration compare 190, 541.

718. ἀλλ'. Frequently joined with imperatives. See Eur. *Bacch.* 1081 ἀλλὰ τιμωρείσθῃ νῦν. And Plat. *Rep.* 328 ἀλλὰ περιμένετε. Really elliptical, 'do not do otherwise, but...'

εἰκε θυμῷ, 'give way in your wrath.' Dative of the point in which. Jebb reads θυμοῦ, 'cease from wrath.' δίδου, 'concede.'

719. κάπ' ἐμοῦ, 'even on my part.'

720. πρόσσῃσι, 'be at hand,' i.e. 'be offered.' For the sentiment following Bellermann compares Hesiod, *Op.* 293—

οὗτος μὲν πανάριστος, ὃς αὐτὸς πάντα νοήσῃ,  
ἑσθλὸς δ' αὖ καὶ κείνος, ὃς εὖ εἰπόντι πύθηται.

πρῶτον, 'to be the first and best thing.'

721. πλέων from πλέως, Attic for πλέος.

722. εἰ δ' οὖν: sc. μὴ τοιοῦτος ἔφῃ.

723. καλὸν ἐστὶ καὶ τὸ μαθάνειν ἀπὸ τῶν εὖ λεγόντων. For the genitive cf. the English, 'Learn of me,' in the Gospel, and below 725 τοῦδε.

724. The Chorus guards its statement with a condition as in 681.

726. καὶ διδαξόμεσθα δὴ, 'am I really to be taught?' 'has it actually come to this, that I am to be taught?' Bellermann compares 554 κάμπλακ' τοῦ σοῦ μόρου; 770 καὶ κατακτείναν νοεῖς; Plural, from his kingly dignity. See 734.

728. μὴδὲν: sc. διδάσκου, 'Accept no teaching that is not good.' For μὴδὲν τὸ μὴ δίκαιον see 360, ἐπ' οὐδὲν τὸ μέλλον, and note.

729. τὸν χρόνον: see 681. τάργα, i.e. 'the matter of my communication.' Notice ᾱ before σκοπεῖν.

730. Creon plays on the word ἔργον, which is often used with ἐστί and infinitive to mean 'duty,' 'that which it is one's duty to do.' Cf. Arist. *Nub.* 1494 σὺν ἔργον, ᾧ δῶς, ἵνα πολλὴν φλόγα. See also *Phil.* 15, ἀκοσμοῦντας. See above ἀκοσμά, 660; κοσμοῦμενοι, 677.

731. οὐδ' ἂν κελεύσασαι, 'Far be it from me even to urge...' eis = πρὸς.

732. γάρ, 'But you do urge it, for...'

ἐπιληπται: cf. the medical term ἐπίληψις. τοιᾷδε... νόσῳ: not, as Bellermann, τῇ εἰς κακοῦς εὐσεβείᾳ, but, with Jebb, 'with the malady of κακία.'

733. Haemon replies, 'She is not κακή in the opinion of Thebes.' δμῶπιτολις λεώς, 'the people, one and all.'

734. ἡμῖν: plural as in 726. ἐμὲ in spite of ἡμῖν. Bellermann compares 1092, 1195. The sense is, 'That would be outrageous, for is the people to dictate?' 'What! is the people to dictate?'

735. Haemon's reproof implies the want of reason which Creon shows in identifying the people's opinion with a desire to dictate to him.

736. ἄλλω, κ.τ.λ., 'in the service of any other than myself,'

not, 'in the interest of another,' but 'at another's bidding.' A dative of reference.

737. The sentiment is alien to the heroic age, where the monarch is absolute; it is an echo of the sixth century struggles against such τύραννοι as Periander and the Pisistratidae.

738. νομίζεται, 'recognized as belonging . . .' Cf. *O. C.* 38 τίς ἐστ' ὁ χώρος; τοῦ θεῶν νομίζεται;

739. i.e. 'Your sway would be best suited to a country without inhabitants,' where there was no one to utter his opinion.

742. διὰ δίκης ἰδν: join with a verb understood from προκήδομαι. 'What! by wrangling with your father?' So δι' ἐχθρας, διὰ φιλίας λέναι.

743. οὐ δίκαια, i.e. ἄδικα, 'erring, aye, and against justice.' That is, 'not merely making a mistake, but doing an injustice.' There is a slight play on the word δίκης in δίκαια.

745. σέβεις in 744 means 'pay respect to,' 'have regard for.' Here the original meaning of reverence is insisted upon. γε in this context would be rendered in English only by additional emphasis upon the expression.

746. γυναικὸς ὑστερον: see 678, 680, and below here 756 γυναικὸς δούλευμα. Creon calls his son 'inferior to a woman,' because he follows Antigone's lead, and is merely a supporter of her action.

747. τάν, τοι ἄν. τοι is used in grave or gnomic statements. See 580.

γε belongs to αἰσχροῶν, 'You would not find me the slave of base actions at any rate.'

748. γούν, 'well at all events.'

749. Haemon would urge that all their interests are the same, if Creon would but see it. γε, emphatic again, implying 'although you think otherwise.'

750. Creon abruptly breaks off the argument, and falls back on his sentence.

751. τινά: i.e. himself. Creon in the next line supposes Haemon to mean him, as indeed τις is sometimes used. See *Aj.* 1138 τοῦτ' εἰς ἀνίαν τοῦπος ἐρχεται τινι, where Menelaus threatens Teucer. See Thompson, p. 62.

754. κλαίων . . . φρενῶν, 'You will suffer for giving instruction.' See 759 οὐ χαίρων. Bellermann compares *O. T.* 1152 σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς, κλαίων δ' ἐρεῖς.

755. Haemon still attempts to keep his respect for his father by putting the thought in conditional form.

For the aorist following the imperfect of the protasis see Goodwin, *M. T.* 414, 'The aorist excludes the idea of duration, . . . in effect it does not differ much from an aorist optative with ἄν.' And for οὐ with infinitive after verbs of saying and thinking see Thompson, pp. 351-2. Also *Antig.* 378.

756. See 746, note. For δούλευμα see 320 λάλημα, 533 ἐπαναστάσεις θρόνον. μὴ κωλύλλέ με, 'No wheedling!'

757. The tone of this line is contemptuous, hence Creon's outburst in the next; it implies, 'I am wasting words, as you will hear no reason.'

758. ἀληθές; 'Can it be thus?' 'Has it come to this?' οὐ τόνδ' Ὀλύμπον. Creon raises his hand to heaven: Bellermand. Frequently we have οὐ μά.

759. χαίρων, 'with impunity.' See κλαίων, 754. ἐπὶ ψόγοισι, not 'upon,' or 'over and above,' but merely 'with,' of accompanying circumstances. See 556 ἐπ' ἀρρήτοις λόγοις, and Thompson, p. 323.

760. τὸ μῖσος: see 320, 756. Creon's rage shows itself in the threefold accumulation κατ' ὄμματα, αὐτίκα, παρόντι νυμφίῳ. Bellermand compares O. C. 233 πάλιν ἔκτοπος αἰθῆς ἀφορμος ἐμᾶς χθονὸς ἐκθορε.

762. δῆτα: intensive, 'Never!'

763. οὔτε . . . τε: see 1096.

οὐδαμᾶ: neut. plur. adverb. Often in Herodotus; e. g. 6. 86. οὐδαμῇ is fem. sing., originally dative.

764. κράτα: this acc. sing. is found in Od. 8. 92, and in a few passages in Sophocles.

ἐν ὀφθαλμοῖς: instrumental ἐν, common in Homer. See 962, 1003, 1201. Notice the repetition in προσέψα . . . ὄρων, and see Index.

765. μάλιν: see 755 οὐκ εὖ φρονεῖν. For this turn of expression upon the speaker's exit Bellermand compares Teiresias' exit, 1087. Haemon goes off to the right, not to appear again.

766. ἐξ ὀργῆς. ἐξ here denotes the cause. See 111, 180.

767. νοῦς . . . τηλικούτος, 'so youthful a mind,' i. e. 'the mind of one so young.' For βαρύς cf. Eur. Med. 38 βαρεία γὰρ φρήν.

768. For the asyndeton with imperatives see 1037 κερδαίνειτ', ἐμπολάτε, and 1108 ἴτ', ἴτ', ὁπάονες. κατ' ἄνδρα for κατ' ἀνθρώπων.

769. τὰ . . . τὰδ' . . . So the MS. and αὐτὰ in the next line. Dindorf however prefers τῶ . . . τῶδ' . . . αὐτῶ. Certainly in 561 we have τῶ referring to the sisters, and in O. C. 1600. Jebb adduces the evidence of inscriptions against τὰ.

770. καί, 'really.' See 726, note, and 554.

771. A passing gleam of self-control. In 488 he had passed sentence on both. οὖν, 'as a matter of fact,' 'in fact,' 741.

772. καί: see on 726; also 1314. σφε, eam: see Index.

773. ἄγων . . . κρύβω, not personally, but by means of his servants. Cf. attollere fasces, used of the consuls. Join βροτῶν with ἐρημος. ἐνθ' ἂν ᾧ: indefinite, Creon not having fixed upon the exact spot in his mind.

774. κατώρυχι: implying a cave or vault on which some human labour has been employed. See 1204, 1216.

775. τοσοῦτον ὥς ἄγος, 'just so much (and no more) as (to be) an expiation,' i. e. 'enough to free us from the guilt of slaying her by famine.' ἄγος, *piaculum*, is here used of that by which guilt is avoided, in 256 of guilt itself. Vestal virgins who had violated their vow were also made away with in this way.

The curious provision of a little food was no doubt due partly to a feeling of compassion, partly to fear.

776. Cf. *Alc.* 22 ἐγὼ δὲ μὴ μίασμά μ' ἐν δόμοις κίχρ. πᾶσα . . . πόλις, not opposed to a part, but its entire innocence opposed to its entire pollution.

778. που, 'perhaps,' 'I dare say.' For τεύξεται, with acc., see 546.

779. ἄλλὰ, 'at any rate,' 'after all,' 552.

780. Here Creon leaves the stage.

#### 781-800. THIRD STASIMON.

Logaedic.

The theme is the universal and maddening power of Love, and the strife which it engenders. Compare Virgil, *Aen.* 4. 412 'Improbe Amor, quid non mortalia pectora cogis?'

781. Ἔρως: the vocative stands without a clause in strict sequence. So in 891.

782. ὃς ἐν κτήμασι πίπτεις. Bellermann takes κτήμασι as proleptic, meaning 'slaves'—'who makest thy slaves those on whom thou lightest.' Hermann takes κτήμασι as 'rich men.' Jebb, 'who faltest upon men's possessions,' i.e. 'makest havoc of them.' The text may possibly be at fault.

783-4. Cf. *Hor. Od.* 4. 13. 7, 'Chiae pulcris excubat in genis.'

785. ὑπερπόντιος: predicative, coupled with the following phrase, which means, 'in the dwellings of those who haunt the wilds.'

787. σε with φύξιμος, which is active, as the verb with which it is connected. Bellermann compares *Aesch. Ag.* 1090 στέγγν συνίστορα πολλά κακά. Cf. also 'quid tibi hanc tactio est?' *Plaut. Poen.* 5. 5. 29.

789. ἐπὶ, 'in the case of.' Jebb follows Nauck's conjecture σέ γ' for ἐπ'.

791. ἀδίκους: proleptic, ὥστε ἀδίκους εἶναι. For other cases of prolepsis see Index.

792. ἐπὶ λῶβῳ, 'to their hurt.' Cf. *Plat. Rep.* 471 A ἐπ' ὀλέθρῳ κολάζοντες. And 1061 here.

794. ξύναιμον: the adjective attracted from ἀνδρῶν, to which it naturally belongs, to νεῖκος. See 26 τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν, and 863 ματρῶναι λέκτρων ἄται: hypallage. For ἔχεις παράξας see 22, note.

795. ἐναργής qualifies νεκρῶν as an adverb. βλεφάρων ἔμερος forms one notion, βλέφαρα ἡμερόεντα, like παντὸς ἔργου δυσσέβειαν in 301. νύμφας εὖλ. depends on the whole expression, as in 929, ἀνέμων αὐταὶ ψυχῆς βίπαι.

797. παρέδρος is a term from constitutional law, meaning a coadjutor or assessor. See *O. C.* 1382 Δίκη ξύνεδρος Ζηνός; and *Eur. Med.* 843 Κύπριν τῇ σοφίᾳ παρέδρους πέμπειν ἔρωτας. ἐν ἀρχαῖς means 'in rule,' or 'in exercising authority.' The general sense is that Love has as much power as Justice or Fate.

800. ἀμαχος ἐπαίξει: i. e. Aphrodite goes her way and will not be gainsaid.

801-943. FOURTH EPISODE, INCLUDING *κομμός*.

801-805. Anapaestic lines, chanted by the Chorus as Antigone is led on to the stage on her way to death.

801. καὺτός, 'I too, like Haemon.'

θεσμῶν ἔξω φέρομαι, 'am borne away from my respect for law.'

805. ἀνύτουσαν. ἀνύτω is to finish anything, especially a journey; often used absolutely. θάλαμον is not accusative of object, but rather of end of motion. τὸν παγκοῖταν θάλαμον, 'the bridal chamber where all rest,' i.e. the grave. See below, 811-812.

806-882. *κομμός*.

The *κομμός* was a musical duet between actor and chorus, expressing lamentations and outbursts of grief. See Haigh, *Athic Theatre*, p. 243. It is included by Bellermand and Jebb within the fourth episode. But England, in his introduction to the *Iphigeneia in Tauris*, p. xxvi, following Wecklein, separates the *κομμός* from the episode, making it form a division of the play. Antigone's laments are in logaoedic and choreic, the Chorus replies in anapaestic verse.

808. νάτον: adverbial. See *Aj.* 857 προσενένω πανύστατον δὴ κόμπω: αὐθις ὕστερον.

812. ἀγεί ἀκτάν: accusative of the end of motion.

813. ὑμένατοι were sung as the bride and bridegroom were escorted home, ἐπὶθαλάμος before the bridal chamber. Note the sudden change of construction at οὔτε.

816. Bellermand notes in ὑμνησεν that verbs in -εω do not take the Doric α in chorus.

817-822. The Chorus urges the mitigations of her fate.

817. οὐκοῦν: notice the accent.

819. Scan οὔτε φθινάσιν. φθινάσιν has active sense here.

820. ἐπίχειρα, 'wages.'

821. αὐτόνομος, 'of your own free will': Bellermand, who compares 875 σὲ δ' αὐτόγνωτος ἄλεις ὀργά.

ζῶσα: to be coupled with αὐτόνομος. Asyndeton.

823. This antistrophe has reference to Niobe, daughter of Tantalus, king of Lydia or Phrygia, whose fate Antigone likens to her own, the Chorus having said that no one ever suffered such a death as hers. Niobe married Amphion, king of Thebes, and boasted of her many children, contrasting them with the offspring of Latona, Apollo and Artemis, who thereupon slew them all. Niobe was turned into stone on Mount Sipylus in Lydia. Scopas, or perhaps Praxiteles, treated the subject of Niobe in a marble group, a copy of which belonging to the Roman period is preserved at Florence.

λυγροτάταν: adverbial, 'in most grievous plight.'

824. Φρυγίαν ξέναν: Niobe was a foreigner at Thebes.

825. Ταντάλον: omission of the article τάν.

Σιπύλλη, a mountain a few miles south of Magnesia and the river Hermus in Asia Minor.



826. As the ivy completely closes in on the tree, so the rock encompassed Niobe, and made her part of itself. See Ovid's description of the transformation in *Mét.* 6. 301.

828. *τακομέναν*: lit. 'melting,' which here suggests the notion of weeping or pining away.

831. *τέγγει*: active, subject Niobe. See 530 *νεφέλη τέγγουσα παρείαν*. Both *ὄφρυσι* and *δειράδας* are words applicable to a mountain and a human being. *ὄφρυσ*, brow or eyebrow; *δειράς*, ridge or neck.

833. *ὁμοιοτάταν*. As the rock grew over Niobe, so is the tomb in the rock (*πετρώδει ζῶσαν ἐν κατάρυχι*, 774) about to close over Antigone.

834. The Chorus replies that there can be no comparison between a goddess and a human being: or, if there be, it is an honour for Antigone to perish thus.

*ἀλλὰ θεός*: i.e. Niobe was a goddess, as Tantalus was son of Zeus, and her mother the Pleiad Taygete or the Hyad Dione.

836. *καίτοι*, 'and mark you!' *ἀκούσαι*, 'to have it said of one.' Bellermand compares Xen. *Anab.* 7. 7. 23 *μέγα ἐστὶν εὖ ἀκούειν ὑπὸ ἐξακισχιλίων ἀνθρώπων*.

837. *ισοθείους*: the ι long, as in Homer.

After 837 a line is believed by Bellermand to have been lost, as there is no likeness in the lives of Niobe and Antigone.

840. *οἰχομέναν*, 'when dead and gone.' *ἐπίφαντον*, sc. *οὖσαν*. See Goodwin, *M. T.* 875. 4.

842. *πολυκτήμονες*, 'wealthy,' and so 'noble.' So *O. T.* 1070 *πλουσίῳ γένει*.

844. Dirce was a second wife of Lycus, king of Thebes, who had repudiated his first wife, Antiope. Dirce treated Antiope with such cruelty that the two sons of the latter, Zethus and Amphion, bound Dirce to a wild bull, and afterwards threw her into a well, which was called after her. A sculptured group on this subject by Apollonius and Tauriscus is preserved at Naples, and is termed the Farnese Bull.

845. *εὐαρμάτου*. See 149 *πολυαρμάτω*.

*ἔμπας*: join closely with the following words, 'I gain you, at any rate, to bear me witness . . .'

847. *οἷα*, 'in what plight,' predicative with *ἔρχομαι*, and explained by the two following phrases: *φίλων ἀκλάντος*, see 1035 *μαντικῆς ἀπρακτος*: also *ἀπρακτος φίλων*, *Aj.* 910.

848. *τυμβόχυστον*, 'piled up like a mound.' For *ἔργμα* see 886 *τύμβω περιπτύξαντες*. *τάφου ποταίνου*, 'of my monstrous grave.' Lit. 'new,' or 'fresh,' i.e. 'unheard of.' So *novus* in Latin, 'nova monstra,' Hor. *Od.* 1. 2. 6; 'nova cornua,' of Io, Ov. *Mét.* 1. 640. The genitive is one of definition.

850. The reading is from Boeckh and Seyffert, *metri gratia*.

*βροτοῖς οὔτε νεκροῖς*. For the ellipse of *οὔτε* cf. Aesch. *Ag.* 532 *Πάρις οὔτε πόλις*.

852. The metre is here choreic (trochaic), i. e. trochees with anacrusis or a preliminary syllable.

854. The Chorus still hold to their view that Antigone has transgressed against Δίκη, as expressed in the will of the ruler Creon.

856. 'Thou art working out to the full the conflict of thy sire.' The same thought as in 593 ἀρχαία τὰ λαβδακιδῶν πύματα. πῦμα, of the same kind.

857. ἀλγεινοτάτας . . . μερίμνας. Bellermann, accusative plural; but Jebb, genitive singular. Bellermann compares 961, where see note. The general use of verbs of touching in Greek is against Bellermann's view. On the other hand, if μερίμνας be genitive, τριπόλιστον οἶκτον must follow as accusative after the whole verbal expression ἔψανσας μερίμνας, 'You make me call to mind . . .' In *El.* 556 we have εἰ δέ μ' ᾤδ' αἰεὶ λόγους ἐξήρχες, where με is governed by the whole verbal expression λόγους ἐξήρχες. See also *El.* 122.

860. τριπόλιστον, 'thrice recurring,' i. e. 'ever recurring.' Jebb takes πατρός and πότμου as objective genitives after οἶκτον, 'the pitiable story about my sire . . .'

862. κλεινοῖς λαβδακίδαισιν; dative of the person interested or referred to. It is explanatory to ἀμετέρου; cf. in Latin *nostros vidisti flentis ocellos*, where *flentis* is evolved from *nostros*.

863. ματρῶν strictly should be applied to λέκτρων. See 26, 794, and notes. Thompson, p. 418, defines the use as an application of the adjective to a compound expression, a form of synesis, or sense-construction. The reference is to the unwitting marriage of Oedipus with his mother Jocasta.

864. αὐτογέννητα, 'with her own offspring.' Jebb.

868. ᾄδε: adverbial, 'in such plight.' μέτοικος: see 852, 'to live with them.'

870. γάμων. Polynices married Argeia, daughter of Adrastus, king of Argos, who supported him in his ill-fated expedition against Thebes.

871. κατήγαγες. From an Epic verb κατεναίρομαι, an active aorist form.

872-875. Choreic with anacrusis. The Chorus allows that Antigone's pious act has some justification, but repeats from 821 that she has brought death on herself by disobedience to authority.

σέβειν: absolute use. τις, 'in some degree.'

873. ὄτω, κ.τ.λ., 'of him whose duty it is to rule.' μέλει implies not merely 'care,' but 'duty.'

875. ὀργά, 'impulse.'

αὐτόγνωτος, 'that determines on its own responsibility,' 'self-willed.' Active sense.

876-882. Epodos. Choreic, partly with dactyls.

876. Notice the asyndeton and the force it lends to the lament, and compare *Phil.* 1018 ἀφίλον, ἔρημον, ἀπολιν.

878. ἱσίοιμαν, 'nigh at hand,' 'awaiting me.'

879. ὄμμα. Cf. Aesch. *P. V.* 91 τὸν πανόπτην κύκλον ἡλίου.

881. ἀδάκρυτον: proleptically. See 424, 791.

883. Creon has just entered overhearing the words of the Epodos.

Arrange ἄρ' ἴστε, ὡς, εἰ χρεῖν λέγειν δοιδάς, οὐδ' ἂν εἰς παύσαιτο; For ἄρ' ἴστε see 2. εἰ χρεῖν, 'if there were any advantage to be gained.' δοιδάς: so *Δj*. 630 φῖδας in the same sense.

884. For ἂν repeated see 69, 466, 680.

885. οὐκ ἄξ'θ': interrogative, equal to and followed by an imperative. See Thompson, p. 355.

886. περιπτύξαντες. Bellermann, i. q. περιφράξαντες. See 848 ἔργμα. ὡς εἶρηκα, 774.

887. χρῆ, for χράει, and meaning i. q. χρήζει. The MS. reads *χρή* (for which Dindorf conjectured *χρη*), but *ζῶσα* in the next line will not construct with *χρή*.

888. τυμβεύειν: usually active, 'to entomb'; here intransitive, 'to dwell entombed.'

889. γάρ: i. e. 'If she prefers death, it will make no difference, for...'

890. δ' οὖν, 'as it is,' i. e. 'at any rate.' Jebb compares 688, *q. v.*

Notice *στερήσεται*, future middle used in passive sense, and see other examples in Thompson, p. 125.

892. ἀείφρους: active, 'ever-guarding.'

894. Φερσέφασσα: i. e. *Περσεφόνη* or *Φερσεφόνη*. According to mythology she was the daughter of Demeter, and carried off by Pluto to be his queen in the nether world; but afterwards permitted to revisit earth in the spring. Jebb explains the word as containing the roots *φερ* and *φαν*, 'she that brings (vegetation) to light,' which satisfies the physical side of the myth.

895. λοισθία . . . καὶ κάκιστα: adjective co-ordinated with adverbial phrase, both depending closely on the following verb. *λοισθία*, i. e. 'last of all the others,' Oedipus, Jocasta, Eteocles, and Polynices, not necessarily 'last of the race.'

896. μοῖραν, 'the allotted span,' akin to μέρος.

898-899. Such repetition of a word is called anaphora. *κασιγνητον κάρα*: see 1. This refers to Eteocles: she speaks in 902 of Polynices, to whom also the word *ἔλουσα* would not apply.

901. ἔλουσα . . . χοάς. See *O. C.* 1599 *λουτρά καὶ χοάς*, of Oedipus, when about to pass from the world.

902. νῦν δέ: i. e. 'in performing similar duties.'

904-920. These verses have been deservedly suspected and are rejected by many critics, including Jebb, Lehrs, Wecklein, and Nauck. The principal argument for their rejection is the nature of the sentiments expressed in them. Antigone has based her action entirely upon the sacred duty she owes to her brother. In these lines we are surprised to find her saying that she would not have sacrificed herself for her children had she been a mother, nor for her husband had she been a wife. Such sentiments, coming from the mouth of the Antigone who has taken up such an exalted position of affec-

tion and duty before all other considerations, are shocking. And the cold-blooded explanation of her sentiments which follows (908-912) is still more shocking. Another suspicious fact about these lines is that the substance of the passage occurs in Herodotus (3. 119), where the wife of Intaphernes chooses her brother from among the whole family who are condemned to die, justifying herself as Antigone does here: ὦ βασιλεῦ, ἀνὴρ μὲν μοι ἂν ἄλλος γένοιτο, καὶ τέκνα ἄλλα, . . . ἀδελφεὸς ἂν ἄλλος οὐδενὶ τρόπῳ γένοιτο. The lines also abound with repetitions and echoes of former passages. On the other hand it is urged that verses 911, 912 are quoted by Aristotle in his *Rhetoric*, 3. 16. 9; so that, if interpolated, the passage must have been inserted, as Jebb says, soon after the poet's death. It is also suggested that we cannot judge from our modern standpoint what may or may not have appeared to the ancients to be in taste, and to a certain extent this is no doubt reasonable. In the *Alkestis* of Euripides there occurs what to us appears an unseemly wrangle between Admetus and his father, in which the son points out to his father that he might with propriety have sacrificed his own life, and not left it to Alcestis to sacrifice hers for her husband. Here the son's selfishness and want of affection for his father are quite out of taste and propriety according to our notions. Still, we may reply, Sophocles, as we know him, stands on a higher level than Euripides in poetic form and poetic taste; and we must derive our opinion, each for himself, as to the genuineness of the passage before us, from a general study of the poet's works.

904. Notice the punctuation. τοῖς φρονούουσιν, 'in the eyes of the right-minded.' Dative of interest.

907. βίᾳ πολιτῶν. This phrase has already occurred in 79, which militates against the genuineness of the passage.

908. πρὸς χάριν: see 30. Here the sense of gratification is not to be insisted on. See Thompson, p. 302.

909-912. Her. 3. 119; Arist. *Rhet.* 3. 16. 9.

καταθάνοντος: genitive absolute, for which we must supply πόσεως. This is awkward, and besides, πόσεως, as Jebb notes from Porson, is not found in Attic Greek.

913. ἐκπροσηγήσασ'. The preposition ἐκ implies 'from among all others,' i.e. those to whom she would not have paid funeral rites.

915. κασίγνητον κἀρα: repeated from 899.

916. διὰ χειρῶν: 'vi et manu,' Bellermand, sc. 'by means of the guards.'

917. ἀλεκτρον, ἀνυμέναιον, recalls 812, 876. του: notice absence of accent.

919. πρὸς φίλων with ἔρημος, 'on the part of friends': it is hardly the sense of an agent, as Thompson, p. 337, considers.

920. ἴδω' εἰς θανόντων: see 852.

921. i. e. 'and yet what transgression have I been guilty of against heaven?'

922. The sentiments again of these lines do not appear consistent with Antigone's conviction, frequently expressed throughout the play, that her action must have the approval of heaven.

924. *δυσσέβειαν* . . . *ἐκτησάμην*, 'have gained the charge of impiety.'

925. *ἐν θεοῖς*, 'before heaven,' 'in the sight of heaven.' Forensic dative. See 459, note.

926. Women use the masculine plural frequently in speaking of themselves. *El.* 399 *πεσοῦμεθ'*, *εἰ χρ' ἑ, πατρὶ τιμαρούμενοι*. 'I should recognize, in my punishment, that I had done wrong.' *ξυγγιγνώσκω*, 'I am conscious of'; secondary meaning, 'pardon.'

927. *μὴ πλείω, κ.τ.λ.*: i. e. 'may they meet as evil a fate as I am meeting.' Bellermann compares *Phil.* 794 *πῶς ἂν ἀντ' ἐμοῦ τὸν ἴσον χρόνον τρέφοιτε τήνδε τὴν νόσον*.

928. *καὶ δρῶσιν*: *καὶ* emphasizes the likeness between Antigone's sufferings and those she invokes upon her persecutors. Bellermann compares *El.* 1145 *οὔτε γὰρ ποτε μητρὸς σὺ γ' ἦσθα μᾶλλον ἢ κάμου φίλος*.

929-943. Conclusion of the fourth episode between Creon, Antigone, and Chorus, in anapaestic measure.

929. *ρίπαὶ ἀνέμων*, 'wind-blasts,' forms one conception, to which *ψυχῆς* is attached. See 138 for the expression, and 795 for the secondary genitive.

930. *τήνδε γ'*: *γ'* calls attention to the persistency of Antigone in her course.

931. *τούτων*, with *κλαύματα*. Objective genitive, i. e. 'they will rue it.'

932. *ὑπερ*, 'on account of.' Thompson, p. 314.

933. i. e. 'his words betoken that death is nigh.'

935. *οὐδὲν* with *παρὰμυθούμαι*.

936. *μὴ οὐ, μὴ*, 'that thy fate will not be accomplished,' and *οὐ* from the preceding *οὐδὲν*. See note, 443. Scan *μὴ οὐ* as one syllable. Synizesis.

938. *προγενεῖς*: i. e. the most ancient gods of the country.

940. *κουρανίδαι*: so in 988 Teiresias addresses the Chorus *Θήβης ἀνακτες*. In the heroic age the heads of the clans are the king's peers. For *οὐ* following in apposition to vocative see 100.

941. She ignores Ismene.

943. *εὐσεβίαν*: notice the shortening of penultimate. Here Antigone is led away by the right-hand exit.

#### 944-987. FOURTH STASIMON.

Logaoedic, followed by choreic measure.

The Chorus is reminded by Antigone's fate of others who have suffered by imprisonment.

Danae, daughter of Acrisius, king of Argos, was immured in a brazen tower, because an oracle had declared that a son of

hers would cause her father's death. She became by Zeus, who penetrated the tower in the form of a shower of gold, mother of Perseus, who by an accident fulfilled the oracle. See *Hor. Od.* 3. 16. 1 'Inclusam Danaën turris aënea.'

945. δέμας Δανάας is the subject. Periphrasis for Δανάα, ἔτλα ἀλλάξει, 'was obliged to lose.' For ἔτλα see *Eur. Alc.* 1. ἐν οἷς ἔτλην ἐγώ, 'brought myself to . . . ' ἀλλάσσω is 'to change,' or 'exchange.' Here it means to part with the light of day, and receive in exchange the darkness of her dungeon. αὐλαῖς, pluralism.

948. Supply ἦν.

950. Notice the Homeric termination -σκ-. So in 963 παύεσκε. Originally iterative.

951. Sc. ἡ μοιριδία δύνασις ἐστὶ δεινὰ τις δύνασις.

952. ἂν ἐκφύγουιν, optative with ἂν of a general truth. Here the metre becomes choreic with anacrusis. νν, i. e. Μοῖρα. 'Nothing can withstand Destiny,' is the general sentiment. Horace speaks similarly of Care:—

'Scandit aeratas vitiosa naves  
Cura nec turmas equitum relinquit.'

*Od.* 2. 16. 21.

πύργος and νᾶες suggest Danaë's tower and the chest in which she and her babe were sent adrift. See Simonides' beautiful ode ὅτε λάρνακι ἐν δαυδαλέῃ.

955. Lycurgus, son of Dryas, king of the Edonians in Thrace, set Dionysus at naught, forbade his worship, and cut down the vines. The old story has been explained as the effort of a legislator in the direction of temperance. Jebb compares the opposition of Pentheus at Thebes to the Orgies. See *Eur. Bacchae*.

ζεύχθῃ, 'was yoked,' lit. like κατεζεύχθῃ above.

956. ὀργαῖς, dative of cause. See 391 ταῖς σαῖς ἀπειλαῖς, and Thompson, p. 112.

957. ἐκ Διονύσου: not the immediate agent, but 'at the orders of . . . ' It however expresses the exact agent in *Eur. Hec.* 24 σφαγῆς Ἀχιλλέως παιδὸς ἐκ μαιφόνου, and 973 here ἐξ ἀγρίας δάματρος.

959. μένος with τὰς μανίας, δεινὸν with ἀνθηρόν. See *Trach.* 1000 μανίας ἀνθος. ἀποστᾶζει, 'drips away,' i. e. 'melts away,' or 'dwindles.'

960-962. 'He came to know the god when provoking him in his madness with reviling words.' Bellermann takes ψαύων with θεόν, comparing 546. It is better to follow Jebb, who remarks that ψαύω nowhere else takes accusative in classical Greek, and make it explanatory. μανίαις: modal dative. ἐν, of the instrument, placed by Thompson under the head of relation, p. 304. See 764 ἐν ὀφθαλμοῖς, 1003, 1201. γλώσσαις, pluralism.

963. παύεσκε, 950: pluperfect sense with iteration implied.

γυναῖκας, Maenads. See Eur. *Bacch.* 1043 following, a passage that should be read through in connexion with this legend.

965. Μούσας. These divinities were originally nymphs of springs and wells. Hence they are associated with mountains such as Helicon, where are the springs Hippocrene and Aganippe. Thus also they were brought into connexion with gods of the country, such as Dionysus.

966. Κυναιῶν πελάγει. Jebb's conjecture for *κυνέων πελαγέων* of MS. He considers *παρὰ* with the genitive impossible here. *διδύμης ἁλὸς*; will then be a second possessive genitive, for which he compares 795, 929. The *Κυνεαί*, or *Κυνάεαι πέτραι*, or *Κυνάεαι Συμπληγάδες*, were two islets at the passage from the Bosphorus into the Euxine. See Eur. *Med.* 1:

Εἴθ' ὦφελ' Ἀργούς μὴ διαπτάσθαι σκάφος

Κόλκων ἐς αἶαν Κυνάεας Συμπληγάδας.

Cleopatra was daughter of Boreas and Oreithyia of Athens. She was married to Phineus, king of Salmydessus in Thrace, who repudiated and imprisoned her after she had borne him two sons. Eidothea, Phineus' second wife, put out the eyes of Cleopatra's sons. Her imprisonment is the point of resemblance to Antigone's fate.

968. Supply *εἰσι*.

970. Σαλμυδησσός, a town and district on the western coast of the Euxine, north of the Bosphorus.

Ἄρης: see *Od.* 8. 361 *Θρήνηνδε βεβήκει*. *Il.* 13. 301 Ἄρης . . . ἐκ Θρήνης. His home is in Thrace, and he delights in bloodshed: hence the mention of him here.

971. *δισσοῖσι Φινεΐδαις*: dative of interest.

972. ἕλκος τυφλωθέν: see Thompson, p. 69, 'a blinded wound,' i.e. wound inflicted which caused blindness; the active form would be *τυφλοῦν ἕλκος* (internal accusative), 'to inflict a blinding wound.'

973. *ἔξ*: see 957 note.

974. ἁλαόν, predicative, 'bringing blindness to the eyes crying for vengeance.' Notice the Alliteration or Parechesis.

975. ὑπὸ with dative of instrument is Homeric.

977. κατὰ δὲ τακόμενοι: tmesis. See 1272 *ἐν δ' . . . ἔπαισεν*, 1274 *ἐν δ' ἔσεισεν*.

978. μέλει μοι μάλεον. See 156 *νεοχμὸς νεαραῖσι*.

980. 'Deriving their birth from a mother ill-fated in her marriage.' ἀνύμφευτον, lit. 'unwedded,' is explained by the Scholiast ἐπὶ κακῇ νυμφευθείσα. Transference of the epithet, as in 794.

981. σπέρμα: accusative of respect, not with ἀντασε, which takes a genitive, and means to 'meet with,' or 'partake in.' Notice μὲν and δέ, of the birth and bringing up respectively.

984. τράφη: augment omitted.

985. Βορέας, notice accent, 'a daughter of Boreas.' ἄμπρος: Zetes and Calais, Boreas' sons, were winged: so Cleopatra was 'swift as a steed.'

ὑπὲρ πάγου. See 1126 ὑπὲρ διλόφου πέτρας, 'high up on the steep slope.'

986. The Chorus revert to their text of 834, ἀλλὰ θεός . . ., though divine, she had to suffer.

987. ἔσχον. Bellermann compares Hom. *Od.* 22. 75 ἐπὶ δ' αὐτῷ πάντες ἔσχαμεν. Cf. also Her. 6. 49 ἐπὶ σφίσιν ἔχοντας τοὺς Αἰγυπίας. There is probably tmesis here. ἐπὶ often implies hostility.

#### 988-1114. FIFTH EPISODE.

In this part of the play lies the *περιπέτεια*, reversal or recoil of the action, ἡ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολή Arist. *Poet.* 11. 1. The blind seer Teiresias enters, led by a servant, from the right.

988. ἀνακτες: see 940 κοιρανίδαι.

989. I. e. 'The sight of one serves both.'

990. αὕτη, 'of this kind.'

993. οὔκουν. Notice accent. See 321 note.

994. δε' ὀρθῆς, sc. ὁδοῦ. For the nautical metaphor see 391.

995. ἔχω with μαρτυρεῖν, πεπονθώς with ὀνήσιμα.

996. φρόνει, 'take heed.' So Campbell. Jebb would join it with βεβώς. The former suits the context. 'As you gave heed before, do so now.' αὖ, 'in this other case.'

ἐπὶ ξυροῦ. See *Il.* 10. 173 νῦν γὰρ δὴ πάντεσσιν ἐπὶ ξυροῦ ἵσταται ἁκμής.

997. ὤς, 'how.' See 82 ὡς ὑπερδέδοικά σου. φρίσσω, properly a neuter verb, like many other verbs of emotion, takes accusative; Thompson, p. 75. See 1152 χορεύουσι.

998. τέχνης σημεῖα, 'the portents which my craft has shown me.'

999. Ἰζων εἰς. See Her. 6. 57 πρώτους ἐπὶ τὸ δεῖπνον ἰζων τοῖς βασιλείας. And without a proposition, Eur. *Bacch.* 1048 πρῶτον μὲν οὖν ποιηρὸν ἴζομεν νάπος.

ὀρνίθοσκοπόν. Teiresias is blind, and divines in this case by what he hears. He has, however, his attendant to tell him of the birds' appearance and flight as well. Pausanias, c. A.D. 180, was shown the οἰανοσκοπεῖον Τειρεσίου καλουμένον in the neighbourhood of Thebes.

The Greek seer faced north in observing the heavens, the Roman east.

1000. λιμὴν, i. e. a place where birds collected, like ships in a harbour; Bellermann. Cf. Virg. *Aen.* 5. 128 'apricis statio gratissima mergis.' ἦν, where we might expect ἴσσι, follows the tense of the narration, which then continues in present, ἀκούω.

1001. ἀγνώτα, 'unfamiliar.'

1002. κλάζοντας: evolved from ὀρνίθαν. Bellermann compares Hom. *Il.* 17. 755 ψαρῶν νέφος, κεκλήγοντες. οἰστρεῖ, lit. 'gadfly.' Then, 'that which drives mad,' or 'madness.' βεβαρβαρωμένοι: the sound has not the usual coherence, to the augur, of the bird-language. κακῷ, 'ill-omened'; Jebb.

1003. ἐν, instrumental, see 764, 962. φωναῖς, modal dative,



1005. The strange noise inspires fear of a calamity. *ἐγεύο-μην*, not literally, but 'I tried forecast by burnt sacrifice.' Scholiast.

1006. *βωμοῖσι*: dative of place. *παμφλέκτοιςιν*: the fire is applied on all sides, but the victim does not burn.

1007. *Ἥφαιστος*: personification or prosopopoeia. See 123 *πυκάενθ' Ἥφαιστον*.

1008. *ἐτήκετο*, 'oozed forth.' *μηρία* are the thigh-bones with the flesh.

1009. *ἔτυφε*, 'steamed.' *ἀνέπτυσ*, 'sputtered.'

1010. *χολαί*, 'the gall bladder,' which, with other parts of the entrails, was placed above the thigh-pieces. *μετάρσιοι διεσπείροντο*, 'burst and scattered in air.' *μετάρσιοι* is predicative.

*καταρρυεῖς*, 'dripping.' The sacrifice did not take the fire as it ought to have done if the gods were propitious, but the juices oozed away, leaving the thighs unconsumed.

1011. *πυμελῆς*: the covering of fat laid over the thigh-bones.

1013. This verse explains *τοιαῦτα* in the preceding line. 'That forecast from this meaningless sacrifice (*δργίων*) was ruined.' *φθίνοντα*: predicative.

1014 resumes the thought in 1012. 'I am dependent on my servant for that which I cannot see, but when I hear I can interpret.'

1015. *ταῦτα*: cognate accusative with *νοσεῖ*. *ἐκ*, 'owing to.'

1016. *παντρεῖς*, 'every one of them.'

1017. *πλήρεις*, 'infected.' *ὑπὸ* with *βορᾶς*, 'owing to the feeding of birds and dogs upon Polynices.' For *πλήρεις* compare 1052 *νόσου πλήρης*.

1018. *γόνου* may be taken as depending on *βορᾶς* as an objective genitive, or in apposition to it. Jebb prefers to look upon it as source or material of the *βορά*. *δυσμῶρου*: adjective instead of adverb.

1019. *κἄτα*, 'and so it is that . . .'

1021. Notice absence of caesura, and quantity of *δρνις*. The text is possibly faulty.

1022. *βεβρωτες*, plural, *δρνις* being collective. Synesis. *ἀνδροφθόρου*, 'belonging to a corpse.'

1025. For *ἐπεὶ* with subjunctive see 710 *καὶ τις ἢ σοφός*. See Thompson, p. 245.

1028. *τοι*: common in gnomic sentences. See 580.

1029. *εἰς τῷ θανόντι*, 'give in to the dead man,' i. e. 'fight no more for your sentence against Polynices.' The thought is that after all it is but a dead man against whom Creon is contending.

1030. *ἐπικτανεῖν*. *ἐπὶ* here has the force of iteration. Cf. Dryden, *Alexander's Feast*, 'And thrice he slew the slain.' See 1288 *δ' αὖλ' ἄνδρ' ἐπεξεργάσω*.

1031. The repetition of *εὖ* strengthens Teiresias' appeal. For elision of *δε* at the end of the line see 350 *λασιαῦχενά θ'*.

1032. Join εἰ κέρδους λέγοι with ἤδιστον, and εὖ λέγοντος with μανθάνειν. For εἰ λέγοι see 666 note ὃν πῶς στήσσει. And Goodwin, *M. T.* 501, 'The present indicative in the apodosis precedes, containing a general statement, and the optative adds a remote future condition.'

1033. τοξόται. The metaphor from the bow appears also in 241, *q. v.*

1035. ἀπρακτος μαντικῆς see 847 φίλων ἀκλautos. πράττειν has a special sense of 'practising upon,' or 'working dishonestly.' The general sense of the clause, then, is 'I am also being practised upon by you with your craft of augury.'

τῶν, relative: see 1086. Connect with ὑμῖν.

1036. ἐξημπούλημαι κάμπεφόρτισμαι, 'I have been treated as a subject for barter and for traffic.' ἐμφορτίζω means to put the cargo in a ship.

1037. Notice asyndeton as in 768, where Creon also is the speaker. He has worked himself already into a passion with Teiresias.

τὰπὸ Σάρδεων ἤλεκτρον. From the river Pactolus, by Sardis, was taken abundance of gold; mixed with about one-fourth silver it was called electrum or λευκὸς χρυσός: *Her.* 1. 50. The word is also used for 'amber.'

1039. οὐχὶ κρύψετε. Prohibition. See Goodwin, *M. T.* 69, who compares *Eur. Med.* 1320 χειρὶ δ' οὐ ψεύσεις ποτέ.

1042. οὐδ' ὅς, *κ. τ. λ.*: i. e. οὐ μὴ, οὕτως, τὸ μίasma τρέσας, παρήσω θάπτειν ἐκεῖνον, 'Not even in that case will I, in fear of the defilement, permit any one to bury him.' For οὐ μὴ with future see Thompson, p. 371; Goodwin, *M. T.* p. 389. The aorist subjunctive is the commoner use in this sense with οὐ μὴ.

1046. οἱ πολλὰ δαυοί. Bellermand compares *Phil.* 254 ὦ πόλλ' ἐγὼ μοχθηρός.

1047. καλῶς λέγωσι, 'make a bad case appear a good one.'

κέρδους. Creon's rage leads him to this unworthy taunt against Teiresias' integrity.

1049. Teiresias' question is couched in general terms (πάγκοινων), but has reference to Creon. Jebb sees a sneer in this expression πάγκοινων. It is evident too in Creon's next remark, which is pointed at Teiresias.

1052. σὺ μέντοι, 'and yet 'tis thou . . .'

νόσου: for this metaphor see 732, and *Eur. Med.* 16 νοσεῖ τὰ φίλτατα. And for πλήρης 1017.

1053. τὸν: article of distinction, 'one who is a seer.'

1054. καὶ μὴν, 'Yea but thou dost so.' See 221 note.

1055. γὰρ, i. e. 'with justice I accuse you of false prophecy, for you have been bribed.' Bellermand compares *Eur. Iph. Aut.* 520 τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν.

1056. τὸ δ' ἐκ τυράννων, sc. γένος, i. e. 'tyrants.' The word τύραννος does not always bear a bad sense. The Athenians, however, had been the last of the Greeks to exchange τυραννίς

for *δημοκρατία*, and Hippias, who had been expelled about seventy years before the time at which this play was written, was a bad specimen of the class.

1057. 'Know'st thou that we are lord, to whom thou sayest what thou dost say?' The literal construction is, 'Knowest thou that thou art saying whatever thou sayest to those who are lords?'

1058. οἷς', 'Yea, than I none better, for 'twas through me...' There is a reference to the death of Megareus, Creon's son; who slew himself when Teiresias had expounded the necessity of a death of a prince of Cadmus' stock if the State was to be saved; see 1303. For ἔχεις σώσας see 22; and for ἐξ, 'by means of,' Bellermann compares *O. T.* 1221 ἀνέπνευσα ἐκ σέθεν.

1059. Creon acknowledges the seer's cleverness, but not his integrity.

1060. τάκίνητα διδ' φρενών, 'that which should remain undisturbed in my heart'; see 639 note.

1061. μὴ . . . λέγων, 'provided that thou speakest not...' For ἐπὶ, of purpose, see 792 ἐπὶ λάβῃ. This harping upon Teiresias' supposed motive heightens the unloveliness of Creon's character.

1062. The meaning of this line depends on that which we give to οὕτω. Bellermann would make it equal ἐπὶ κέρδεσιν, 'to your profit.' But to ignore the negative so closely joined with ἐπὶ κέρδεσιν is harsh. And the dreadful picture which Teiresias draws in his speech which follows is to be a reality. Jebb's view is preferable, 'It will be to no profit as far as you are concerned.' In either case there is a play upon the word κέρδος.

1063. ὧς 'implies that the thought of the participle is expressed as that of the leading subject'; Goodwin, *M. T.* 916. See 242, and for ἐμπολήσω 1036. Creon refers to what Teiresias has threatened to utter; he says it will be of no avail, this dishonest attempt to beguile him of his purpose. Notice μὴ with ἴσθι, usually οὐ: Thompson, p. 354.

1064. τοι, 'mark you.' Teiresias echoes Creon's expression ἴσθι with future participle.

1065. ἀμλλητήρας implies a race, 'flying.'

1066. ἐν: see 422 ἐν χρόνῳ μακρῷ.

1067. νέκυν νεκρῶν: 596 πῆματα ἐπὶ πῆμασι. ἀντιδούς ἴσαι, 'you will find that you have given,' a periphrastic form of future perfect.

1068. ὧθ' ὦν. Bellermann points out that this is not for ἀντὶ τούτων ᾧ, but for ἀντὶ τούτων ὅτι. τῶν ἄνω, partitive, 'one of the living.' ἔχεις . . . βαλὼν: see 22.

Creon has committed sin against the gods above and the gods below: Antigone he sends down to the shades; Polynices, already dead, he keeps in the upper world by refusal of burial-rites.

1070. ἔχεις δὲ ἐνθάδε νέκυν ἄμοιρον τῶν κάτωθεν θεῶν.

1071. Cf. Shakespeare, *Hamlet*, 1. 5. 77 'unhousel'd, disappointed, unanel'd.'

1072. ὧν, i. e. the rites and the claims of the nether gods. Jebb prefers to take it of the corpses.

1073. βιάζονται, sc. the gods below. τάδε, cognate; see 66.

1074. τούτων, causal. See *El.* 627 θράσους τοῦδ' οὐκ ἀλύγεις. ὑστεροφθόροι: cf. Aesch. *Ag.* 58 ὑστερόποινον Ἐρινύν, and Horace's *pedes Poena claudo*.

1075. The Ἐρινύες serve the upper as well as the nether gods.

1076. ληφθήναι, the infinitive of result; Jebb.

τοῖσιν αὐτοῖς. Creon slays Antigone, and his son Haemon is to be slain. He has cursed Antigone, and his wife and son will curse him.

1077. κατηγορωμένος. Referring to 1036, 1055.

1078. φανεί, 'shall cause to sound.'

1079. Asyndeton.

1080. ἔχθραι, predicative.

1081. 'Wheresoever dogs have given burial-rites to the torn bodies of their dead.'

ἔσων σπαράγματα, lit. 'whose mangled corpses,' i. e. 'the mangled corpses of whose dead...' καθήγνισαν is spoken in bitter irony, as if the dogs' tearing of the bodies were a burial. The πόλεις has reference to the Argive states who had joined Polynices' invasion.

1083. ἐσποῦχον, i. e. 'with its sacred altars.' ἐστίας ἔχουσιν. See 1016 ἐσχάται τε παντελείς.

1084. τοξότης answers Creon's metaphor 1033. σου: the usual case following expressions of aiming at. See Eur. *Bacch.* 1099 ἄλλαι δὲ θύρσους ἔσαν δι' αἰθέρος Πενθέως.

1085. καρδίας with τοξεύματα, 'arrows of the heart,' i. e. 'to pierce the heart,' and βέβαια, 'to penetrate,' 'to strike home.'

1086. τῶν: article as relative: see 606, 1035. θάλλπος, 'smart.'

1088. ἐς νεωτέρους: implies the indignity of insulting an aged man such as Teiresias.

1090. τὸν νοῦν ... τῶν φρενῶν, 'the thought of his heart.' Bellermand compares 425 εὐνῆς λέχος and 966 πελάγη ἀλός. Also *O. T.* 524 γνάμη φρενῶν.

Here Teiresias departs.

1092. ἐπιστάμεσθα ... ἐγώ. For the plural see 734, 1195, and for infinitive λακεῖν 294, 474. λευκῇν: cf. Virg. *Ecl.* 1. 28 'Candidior postquam tondenti barba cadebat.'

1094. For μή and not οὐ after ἐπιστάμεσθα with the infinitive λακεῖν see Goodwin, *M. T.* 685, who accounts for such cases on the supposition that the use of μή with infinitive was at first so fixed that reversions to it seemed natural.

1096. γὰρ explains his confusion between the two courses open to him. τε followed by δὲ is due to Creon's agitation. We have here the turning-point of Creon's mental attitude; hitherto he has been unshaken in his obstinate determination,

but Teiresias' prophecy and the Chorus' words together have at last moved him.

1097. ἐν δεινῷ πάρα. Bellermann compares *El.* 384 ἐν καλῷ ἐστὶ φρονεῖν. And so ἐν εὐμαρῇ, ἐν εὐσεβεί. πάρα, = πάρεστιν, is a variation from the ordinary ἐν δεινῷ ἐστίν, and gives additional force.

1098. λαβεῖν : added epexegetically.

1099. Creon's change of mind is as sudden as it is complete, agreeing with his impulsive character.

1100. ἔλδων, i.e. in person, as in 1107.

1101. ἄνῃ, i.e. up to the light of day.

κρίσων : a favourite word in tragedy : it implies deliberation or solemnity.

1102. Jebb's conjecture δοκεῖ for δοκεῖς is adopted here, giving as it does a much simpler line.

1103. συντέμνουσι, 'cut short,' literally. The word is used of speech and of journeying, and is here transferred to a personal object, as we say 'make short work of.'

1105. 'With a struggle—but still I do change my resolve, to do it,' i.e. 'to do what you advise.' See Goodwin, *M. T.* 791, 'The infinitive with τὸ can stand as an accusative of the direct object, sometimes as accusative of kindred meaning. The relation of such an infinitive with τὸ to the verb is often less close than that of the simple infinitive in a similar case.'

1106. ἀνάγκη . . . δυσμαχητέον, 'one cannot fight a bad cause against necessity.' Bellermann compares *Trach.* 492 θεοῖσι δυσμαχοῦντες.

1107. Tmesis for ἐπίτρεπε.

1108. στείχομ' ἄν. See Goodwin, *M. T.* 235. 'In most cases the limiting condition involved in the potential optative is not present to the mind in any definite form . . . the expression becomes nearly absolute, and may often be translated by our future, as οὐκ ἂν μεθείμην τοῦ θρόνου, *Arist. Ran.* 830, "I will not give up the throne." Notice Creon's agitation expressed in the metre.

1109. Nominative with article in apposition to vocative. See 100 and 940 λέυσσετε, Θήβης οἱ κοιρανίδαί. Bellermann compares *El.* 305 τὰς οὐσας τέ μου καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν.

1110. ἐπόψιον τόπον. So προσόψιον πάγον, *O. C.* 1600, 'a conspicuous spot,' i.e. the place where Polynices' corpse still lay on the plateau, close to which (see 1204) was Antigone's tomb. The δφίμαι are to break open the tomb, or for any other need that may arise.

1111. ἐπαστρέφη. Note the force of the preposition, as in μετεστρέφη. *Plat. Rep. init.*

1112. Jebb notes the increased force of the clauses obtained by co-ordination or parataxis.

1113. δίδουκα . . . μή . . . ἄριστον ᾗ. See Goodwin, *M. T.* 92. 'The present subjunctive with μή or ὅπως μή after verbs of fearing . . . may denote what may hereafter prove to be an object of fear.'

1114. σέξοντα: the principal thought, as often, is relegated to the participle, 'to abide by law and so to reach life's end.' See 246, 754, 759.

## 1115-1154. FIFTH STASIMON.

Logaedic. Jebb considers this to be a *ὑπόρχημα*, or 'dance song,' opposed to a *στάσιμον*, or ode in which the movement was less marked. Bellermann, however, considers that there is not sufficient evidence in the ode itself to justify this view. The ode implores Bacchus, as the patron god of Thebes, to visit and help his afflicted city.

1115. πολυνώμια. Schol. ᾧ Διόνυσος· οἱ μὲν γὰρ Βάκχον, οἱ δὲ Ἴακχον, οἱ δὲ Λύαιον, οἱ δὲ Εὔιον, οἱ δὲ Διθύραμβον αὐτὸν καλοῦσιν. Also Βρόμος, Σαβάγιος, and Βασσαρεύς.

Καδμείας νύμφας: Semele, to whom Zeus came with his thunder and lightning; she perished, but her child Bacchus was preserved. Hence the epithet βαρυβρεμέτα in the next line.

1119. Ἰταλίαν, i.e. Magna Graecia, the southern part of the peninsula, with Sicily, which was studded over with large and flourishing cities, colonies from all parts of eastern and western Greece. The ode commemorates Bacchus in different spots that he frequents, beginning with the remotest part of the Greek world, to show how widespread is his worship. The name *Οἰνωπρία* (the land of the vine-prop) for Italy occurs in a fragment of Sophocles. Bellermann notes that the Athenians themselves had founded Thurii just about the time that this play was presented, and that Italy was then in every one's mouth (κλυτὴν).

1120. Ἐλευσινίας Ἀγούς, i.e. Demeter. The festival at Eleusis, in honour of Demeter, Kore or Persephone, and the child Iacchus, began on the 16th of Boedromion (September-October), and lasted for several days. The general character of the cult has reference to those deities who preside over the productive powers of the earth, but it probably was largely affected by Egyptian, and, in the case of Iacchus, by Oriental influences.

παγκοίνοις, 'whither all wend,' i.e. from all parts of Greece.

1121. κόλποις. Bellermann, of the bay; Jebb and Campbell, of the low-lying position of Eleusis, sheltered by surrounding hills.

1122. Βακχῶν μητρόπολιν, 'mother-city of Bacchantes.' See *Trach.* 510 ὁ δὲ Βακχίας ἀπο ἧλθε Θήβας παῖς Διός.

1123. παρ' ὕγρον . . . ρεῖθρον, 'along the stream,' Jebb.

1125. ἐπὶ σπορῇ, 'over the dragon's seed,' i.e. 'on the soil where the dragon's teeth were sown'; Jebb. The legend was that Cadmus slew a dragon at the well of Ares in the neighbourhood of Thebes, and sowed its teeth, from which sprang armed men who slew each other, with the exception of five,

who were ancestors of the ruling family at Thebes, and were called Σπαροὶ (σπεῖρω).

1126. Bacchus may be seen on Mount Parnassus with attendant nymphs who wave pine torches. An ideal picture suggested by, and having reference to, a biennial festival in honour of Bacchus and Apollo on Mount Parnassus in Phocia, about the time of the winter solstice, when women from Phocis, Boeotia, and Attica celebrated these gods by torch light. The worship of Dionysus on Parnassus preceded that of Apollo.

Διόδου πέτρας, of Parnassus. The two peaks, however, do not form the summit.

For ὑπὲρ see 985.

1127. Κωρυκταὶ νύμφαι: see Ovid. *Met.* 1. 320 'Corycides nymphas et numina montis adorant.' The nymphs frequented the Corycian cave, which is situated above Delphi.

1130. Κασταλλας . . . νῆμα: a spring on Mount Parnassus, sacred to Apollo and the Muses, above Delphi.

1131. Νυσαίων. There were several places called Nysa, in all of which Dionysus was worshipped. The word Νῦσα itself probably forms one of the elements in the name Διόνυσος. The Nysa here referred to is that in Euboea, the expression *στονοέντα πορθμόν*, 1145, meaning the Euripus, or strait between Euboea and the mainland. In Soph. fr. 235, a vine is described in Euboea whose fruit ripened in a day, *ἔστι γάρ τις ἐνάλιος Εὐβοίᾳ αἶα· τῇδε βάκχειος βότρυς ἐπ' ἡμᾶρ ἔρπει*.

1132. κισσῆραις. Ivy garlands were used by Bacchus' worshippers, especially to decorate the thyrsus. See Eur. *Bacch.* 1054 *θύρσον ἐκλειοιπτότα κισσῶ κομήτην αὖθις ἐξάνεστεφον*.

1133. πῖμπει, 'sends thee on thy way,' suggesting the procession (πομπή) or progress of Dionysus, escorted by Silenus and Bacchanals.

1134. ἀμβρότων ἐπέων εὐαζόντων, 'while mystic songs utter Evoc,' εὐοί was the cry uttered by the Bacchanals in their worship. See Virg. *Aen.* 7. 389 'Evoc Bacche, fremens.'

1137. τὰν, sc. Θήβα, understood from Θηβαίτας.

1139. κεραυνία. For Semele perished in Zeus' lightning.

1141. πάνδαμος πόλις: see 7.

ἐπὶ νόσου. ἐπὶ implies permanence or fixity. Bellermand compares Dem. 18. 167 *ἐὰν ἐπὶ ταύτης μένῃτε προθέσσεσθαι*.

μολαίν: jussive infinitive.

1145. πορθμόν, Euripus: see 1131.

1146. πῦρ πνειόντων χοράγ' ἄστρων. As Bacchus festivals are nocturnal, the stars are imagined to follow his revels in their nightly course.

1147. νυχίων φθεγμάτων: the cries of the Bacchantes.

1151. Θυϊασις, attendant nymphs, not human worshippers: Jebb.

1153. χορεύουσι, transitive: see 997 φρίσσω.

1154. ταμίαν, 'ruler,' 'master,' i.e. among his company of

revellers. *Ἰακχον*: a name so called from the shouts of the worshippers (*ιαχή*).

1155-1353. *Exodos*.

A messenger enters from the stage right, showing that he comes from outside the city.

1155. *δῶμον* with *Κάδμου* as well as *Ἀμφίονος*. *πάροιχοι*, 'who dwell about the home . . .' Amphion was son of Zeus and Antiope, brother of Zethus, and husband of Niobe: see 844 note.

1156. *βίον* for *βίος*, attracted into the relational clause. The sentiment is a commonplace in tragedy: see *O. T. fin.* :—

ὥστε θνητὸν οὐτ' ἐκείνην τὴν τελευταίαν ἰδεῖν  
ἡμέραν ἐπισκοποῦντα, μηδέν' ὀλβίζειν, πρὶν ἂν  
τέρμα τοῦ βίου περάσῃ μηδὲν ἀλγεῖνόν παθών.

*στάντα*, i.e. before it closes.

1158. *καταρρέπει*: transitive here. The two verbs are arranged in Chiasmus with the two objects.

1159. *δεῖ* qualifies both verbs and participles, 'from time to time.'

1160. *μάντις*: predicate. *τῶν καθιστώτων*, 'lot,' i.e. 'what their lot is to be.'

1161. *ὥς ἐμοί* (*ἐδόκει*): ellipse.

1162. *ἐχθρῶν*: ablative genitive. Bellermann compares the use of *ἐλευθερώω*. *μὲν* is followed irregularly by *τε*: see 1096 *τε . . . δέ*.

1166. *προδῶσιν*, 'abandon.' Bellermann compares Eur. *Alc.* 201 *ἀκοῖτιν . . . μὴ προδῶναι λίσσεται*. *τίθημι*, 'reckon,' 'consider.' Cf. *El.* 1269 *δαιμόνιον αὐτὸ τίθημι' ἐγώ*.

1167. *τούτον*, evolved from *ἀνδρες*.

*ἐμψυχον . . . νεκρὸν*. Compare Aristotle's definition of a slave, *ὁ δοῦλος κτήμᾳ τι ἐμψυχον Pol. i. 2*.

1168. *εἰ βούλει*, i.e. 'put the case that . . .'

*πλούται . . . ζῇ*. Notice mood. 'The imperative sometimes expresses a mere assumption, where something is supposed to be true for argument's sake'; Goodwin, *M. T.* 254.

1169. *τύραννον*, adjectival: Thompson, p. 24.

1170. *τούτων* with *ἀπῇ*.

*καπνοῦ σκιᾶς*. *Phil.* 946 *κοῦκ οἶδ' ἐναῖρων νεκρὸν ἢ καπνοῦ σκιάν*.

1171. *ἀνδρὶ*, 'buy from any one.' Dative of interest.

*πρὸς*, 'in comparison with . . .,' i.e. 'I put no value on wealth and pomp compared with pleasure.'

1172. *τί δ' αὖ*, 'What now . . .'; see *7 τί τοῦτ' αὖ*, note.

*βασιλείων*, 'of the royal house,' Bellermann.

1173. *τεθνῶσιν*, i.e. Antigone and Haemon; but the indefinite nature of the statement increases the horror it inspires.

*θανεῖν*, omission of *τοῦ*. 'When a noun and a verb (especially *ἐστί*) form an expression which is equivalent to



a verb (of *cause*, &c.) they may take the infinitive'; Goodwin, *M.T.* 749. *Ibid.* 101 'The present αἰτίος εἰμι is often used with reference to the past, where logically a past tense would be needed.'

1174. φονεὺς, 'is the murderer'; see *O.T.* 113 ὁ Δαῖος συμπίπτει.

ὁ κείμενος, 'the slaughtered one.'

Here the palace door opens giving a glimpse of Eurydice, Creon's wife. She does not enter till line 1180; the terrible news makes her falter.

1175. αὐτόχειρ, this cannot convey the sense unequivocally, 'by his own hand' (although that is what the messenger means), or the following question of the Chorus would be unmeaning. In 1172, αὐτόχειρ σὺν μάσματι, the word implies a kinsman's murder, which is the general sense conveyed to the Chorus here, who therefore ask for a more exact definition in the next line.

1176. For πρὸς with the second of two parallel expressions, see 367 τοτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει.

1177. φόνου: causal genitive.

1178. ἄρ', 'after all.' ὁρθὸν ἥνυσας, i.e. fulfilled your prophecy, showing it to be correct. Oblique predicate. Thompson, *P.* 45.

1179. ὧς ὧς' ἐχόντων: genitive absolute. ὧς implies 'understand that this is so,' or 'in the knowledge that is so...' See Goodwin, *M.T.* 917.

1180. καὶ μὴν, 526. ὁμοῦ, i. q. ἐγγύς. Eurydice comes forward with two women attendants.

1182. ἦτοι. τοι makes this alternative slightly preferable in the mind of the speaker. παιδός, i. q. περὶ παιδός. Bellermann compares *O.C.* 307 κλύων σοῦ. Objective genitive.

1183. πάντες, sc. οἱ παρόντες. τῶν, i. e. 'your.'

1184. Παλλάδος θεῆς is an objective genitive depending on εὐγμάτων, 'prayers to Pallas.' εὐγμάτων, also an objective genitive depending on προσήγορος, 'an addresser of prayers.' Bellermann remarks that we can say τὴν Παλλάδα προσαγορεύειν εὐγματα, which shows how the genitives arise.

1186. καὶ joins the whole of the sentence to the preceding. τε... καὶ state co-ordinately what we should express subordinately, 'when I was opening... I heard...': for which Bellermann compares *Her.* 4. 135 νύξ τε ἐγένετο καὶ ὁ Δαρεῖος ἐχράτο τῇ γνώμῃ ταύτῃ.

κλῆθρα, 'fastenings,' i.e. a bolt or bar. ἀνασπαστοῦ, proleptic, ὥστε ἀνασπᾶν αὐτήν. So ἐπισπᾶν, 'to shut.' The πύλη is double, 'folding doors.'

1187. οἰκείου: she has inferred that the bad news affects the family from the tones of the voices.

1188. δι' ὧτων: causal of the means.

1192. παρὼν, imperfect participle, 'as I was there.'

1194. ὧν, 'with words in respect of which I should be found

a liar.' The genitive is objective, from the sense of telling a lie about anything.

1195. Notice the change of number in *φανούμεθα*, and see 734, 1092.

1196. *δὲ*, 'and thus it was: . . . ' *ποδαγός*, Doric; see 715.

1197. *νηλεῖς*: passive.

1199. *τὸν μὲν* . . . : the correlative phrase is to be found in *αὐθις πρὸς*, κ.τ.λ.

*ἐνοδῖαν θεόν*, Hecate; Lat. *Tricia*. This goddess appears sometimes as the moon. See Eur. *Hel.* 569 *ὦ φωσφόρ' Ἑκάντη*, where *ἐνοδία* follows in the next line. Again in Eur. *Ion* 1048 she appears to be identified with Persephone, *ἐνοδία θύγατερ Δάματρος*. So here she is the goddess of the underworld, who has her shrines at the cross-roads.

1200. *εὐμενέις*: proleptic.

1201. *λουτράν*: a good example of cognate accusative.

1203. *οἰκείας χθονός*, 'of his native soil,' implying 'as every one would wish to be buried.'

1204. *αὐθις*: see on 1199, 'next.' *πρὸς λιθόστρωτον*, κ.τ.λ., 'To the stone-paved, hollow Hades-bridal-chamber of the maiden,' see 891. *νυμφεῖον* 'Αἴδου forms one conception on which *κόρης* depends, see 795 *βλεφάρων ἱμερος νύμφας*, also 929. *εἰσεβαίνομεν*, 'we were going to enter.'

1206. *ὀρθίων*, 'high-pitched,' 'shrill.' The genitive depends on *φωνῆς* as one of definition.

1207. *παστάδα*: the chamber is a *νυμφεῖον*, it is also a tomb, hence *ἀκτερίστον*, 'where no funeral rites had been paid,' 'unconsecrated.'

*τις*: one of Creon's servants.

1209. *ἄσημα* . . . *βοῆς*, i. q. *ἄσημος βοή*: see 1265 *ἀνολβα βουλευμάτων*. Bellermann compares Eur. *Phoen.* 1486 *ἀβρὰ παρηίδος*, and the Latin phrase 'per opaca viarum' Virg. *Aen.* 6. 633. And for *περιβαίνει*, Hom. *Od.* 6. 122 *ὥστε με κουράων ἀμφή-λυθε θῆλυς ἀντή*.

1210. *μᾶλλον ἄσπον*. Such double comparatives abound in Shakespeare, e. g. *Merchant of Venice*, iv. i. 247, 'How much more elder art thou than thy looks!' Cf. Eur. *Hipp.* 490 *μᾶλλον ἀλγίων*.

1212. *δυστυχεστάτην τῶν παρελθουσῶν*: see 101 *κάλιστον τῶν προτέρων φάος*, and note.

1214. *σαίνει*: properly of a dog fawning on a person. Here 'strikes my ear in familiar tones.'

1215. He dares not go forward himself; he fears some dreadful event.

1216. *ἄρμον χώματος λιθοσπαδῇ*, 'the rift in the wall where the stone was rent away.'

1217. *πρὸς αὐτὸ στόμιον*. The outer pile of stones gave access to an approach to the chamber itself.

1218. *θεοῖσι*: see 681 *τῷ χρόνῳ κεκείμεθα*.

1219. *τάδε* . . . *ἤθροῦμεν*, 'we looked thus,' i. e. 'as we were told to look'; cognate.

1219. *κελεύσασιν* : so the MSS. Bellermann is inclined to accept, as Jebb actually does, Burton's *κελευσμάτων*. With *κελεύσασιν* we must translate, 'at the orders that came from our despairing lord.'

1222. *βρόχῳ μιν τῷδε σινδόνας*, 'in a thread noose of linen,' i.e. 'in a noose of thread-woven linen.' The adj. *μιν τῷδε* may be looked upon as qualifying the whole expression *βρόχῳ σινδόνας*.

1223. *μέσση* : so 1236. A Homeric form, found in a few other passages of tragic dialogue. Bellermann points out that from lines 1237-1240, where Haemon sinks upon Antigone's corpse, we must understand him here to embrace and then to disengage her body and lay it upon the ground.

*περιπετῇ* : predicative.

1224. *τῆς κάτω εὔνης*, 'of his bride, who has passed to the shades.'

1225. *λέχος*, 'wedlock.'

1226. *σφε* : this accusative is used of both genders and numbers.

1228. *οἶον ἔργον*, i.e. to enter Antigone's death-chamber.

1229. *ἐν τῷ συμφορᾷς*. For *ἐν*, instrumental, see 962 *ἐν κερομίοις γλώσσαις*, and note. *τῷ συμφορᾷς*, 'what grievous ill?' The construction is partitive, and *τῷ* would imply, 'with what extent,' or 'excess,' a similar construction to such expressions as *ποῦ γῆς, ἐς τοῦτ' ἡμέρας*. See 42 *ποῦ γνώμης ποτ' εἰ*;

1230. *ἱκέστος* : adjective for adverb.

1231. *τὸν δ'* : see 202, 557. The article, if used as a demonstrative, usually occurs in the arrangement *ὁ μὲν . . . ὁ δέ*, or its equivalents, as in 1199. The present example is less usual. See Thompson, p. 28. Notice the Alliteration, and see 50.

1232. *πτύσας προσώπῳ* : Bellermann, 'With loathing in his face.' Jebb, better, 'Spitting in his face.'

*ξίφους . . . διπλοῦς κνώδοντας*, 'his cross-hilted sword'; see *Lexicon*.

Aristotle, *Poet.* 14, speaking of the manner in which a dreadful act should be introduced in tragedy, instances this case as a specimen of the weakest situation, viz. when a person is about to do the deed wittingly, and after all does not consummate it, *τούτων δὲ τὸ μὲν γινώσκοντα μελλῆσαι καὶ μὴ πράττειν χεῖριστον*. *τό τε γὰρ μισθὸν ἔχει, καὶ οὐ τραγικόν*. *ἀπαθὲς γάρ. διόπερ οὐδεὶς ποιεῖ ὁμοίως, εἰ μὴ ὀλιγάκις, οἷον ἐν Ἀντιγόῃ τὸν Κρέοντα ὁ Αἰμῶν*. The obvious answer to such criticism is found in the strength and verisimilitude (*κατὰ τὸ εἶκος* *Poet.* 9) of the situation.

1233. *ἐκ δ' ὀρμωμένου* : tmesis, see 427.

1234. *φυγαῖσιν* : dative of cause—really instrumental.

1235. *αὐτῷ χολωθείς* does not imply compunction, but the mad rage which, balked of its aim, turns upon itself.

*ὥσπερ εἶχε* : see 1108.

*ἐπενταθείς*, 'bending over upon . . .'

1236. 'He pressed the sword up to the middle (of the blade) into his side,' i. e. 'by leaning on the sword he sent it home.'

ἔγχος in Homer means 'spear.'

μέσσον: see 1223, predicative.

ἐς ὕγρον ἀγκῶνα, κ.τ.λ., lit. 'To his failing arm, still living, he clings to the maiden,' i. e. 'He clasps the maiden with his failing arm.' ὕγρον, lit. 'moist,' 'fluid,' i. e. without elasticity. παρθένῳ προσπτύσσεται is equivalent to 'he embraces the maiden.' There is probably a rapid change of thought here in the choice of the expressions. Bellermann compares Eur. *Phoen.* 1439 κἀπιθεὶς ὕγρον χεῖρα.

1239. σταλάγματος: genitive defining βοῆν. Bellermann. Cf. Aesch. *Ag.* 1389 κἀκφυσιῶν ὕειαν αἵματος σφαγῇν βάλλει μ' ἐρεμνῇ ψακάδι φοινίας δρόσον.

παρεῖ: dative of direction. 'Place where and place to which seem to have been at times confused.' Green, *Notes on Synizax*, p. 39. See 1236 πλευραῖς.

1240. Notice change of quantity in νεκρὸς νεκρῷ.

1241. τέλη, 'sacred rites.' γε, 'in death, if not in life.'

1242. ἀβουλίαν, i. e. Creon's.

The construction of ἀβουλίαν, taken into this clause from the next, is called antiptosis; see 318.

1243. At this point Eurydice departs hurriedly through the central door into the palace.

1244. τί τοῦτ', κ.τ.λ. Supply εἶναι: Jebb.

1246. τεθάμβηκα, 'I was astonished (and still am astonished).' The aorist is more usual in such expressions of mental states, e. g. ἤσθην.

1247. γόους. It seems best to consider γόους as the object of a verb understood after ἀξιώσεν, or to be supplied from the general sense of the following clause. Jebb governs directly with ἀξιώσεν, 'think meet.'

1249. προθήσεν πένθος: the general term for the outward signs of mourning. First, 'to lay out the dead body.' Here, more particularly, of the lamentations, as στένειν (epexegetical) indicates.

1251. ἐμοὶ δ' οὖν, 'but as a fact (οὖν) I think deep silence shows as terrible as loud and aimless lamentation.' The form of the sentence is co-ordinate, but the two forms of grief are said to be both significant, i. e. equally significant.

δ' οὖν: as in 688. Notice collocation of article with adverb qualifying substantive.

For βαρὺ, implying suppressed emotion that may burst out into terrible action, see Eur. *Medea* 38 βαρεῖα γὰρ φρήν, and the context.

1253-1255. See Goodwin, *M. T.* 307, 366, 369. The origin of the clause with μή after verbs of fearing is a co-ordination: I fear—may this not happen! 'As the fear and the desire to avert the fear are both implied in μή with the subjunctive, it is not strange that this expression can follow verbs like ὀρῶ and



blow.' βάρος, then, will be an internal cognate accusative like *ἀνταίαν ἐπαισεν* in 1307. He joins *μ' ἔχων*, 'holding me in his power.' Jebb would join *μέγα βάρος ἔχων* and govern *με* with *ἐπέπαισεν*.

1274. 'And sent me reeling along dreadful paths.'

1275. *ἀντρέπων*: apocope for *ἀνατρέπων*. 'Who have overthrown my joy and trodden it under foot.'

*λακπάτητον*: proleptic.

1276. The first *φεῦ* stands for the anacrusis, the second is unelided. For *πόντοι . . . δύσπονοι* see 1261; tautology.

1278. The servant who at 1256 entered the palace returns.

The object to the participles is *κακά*, understood. *ἔχων* refers to Haemon, whose corpse Creon has before him, *κεκτημένος* to Eurydice, whose death is an evil that Creon has acquired, though he knows it not. The general construction of the three lines is broken. We should expect *διδόμενος* in 1280 to balance *φέρων*. 'You seem to have come bringing one evil with you and soon to behold another.' The change to *ὄψεσθαι* is due to the proximity of *ἔοικας* and *ἔκειν*, although neither of these words should, grammatically, affect the construction.

1279. *πρὸ χειρῶν*, 'in front of your hands,' i. e. 'before you,' or 'with you.' Bellermann compares Eur. *Iph. Aut.* 35 *δέλτον ἦν πρὸ χειρῶν ἐτι βαστάζεις*.

1281. 'What now? a worse evil still than these evils?'

For *αὖ* see 7. For the interrogative *ἦ*, 'pray?' placed second in the clause Bellermann compares Eur. *El.* 967 *τί δῆτα δρῶμεν; μητέρ' ἢ φονεύσομεν*; And for *κάκιον κακῶν* see Index, Repetition.

Another reading, adopted by Jebb from Canter, is *τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἐτι*; 'And what worse ill is yet to follow upon ills?'

1282. *παμμήτωρ*, explained by the Scholiast *ἡ κατὰ πάντα μήτηρ*. . . *μη' ἐλομένη ζῆν μετὰ τὸν παιδὸς θάνατον*. We have as the converse of this thought the expression *μήτηρ ἀμήτωρ El.* 1154.

1283. *νεοτόμοισι*, i. q. *νέοις*, 'newly inflicted.'

1284. *Λυμήν*. Hades is like a harbour that receives every craft. Cf. 804 *παγκοίταν θάλαμον*, also of Hades. *δυσκάθατος*, 'hard to propitiate.' Creon had hoped that the death of Haemon had been enough to atone for his actions.

1287. *προπέμψας*, 'who hast sped me this grief of ill tidings.' Bellermann. Cf. *Phil.* 1205 *ξίφος προπέμψατε*. *λόγον* = Accusative cognate.

1288. *ἀνδρα*, sc. *ἐμέ*. *ἐπεξεργάσω*, 'done to death anew.' Cf. 1030 *τὸν θανόντ' ἐπικταίνειν*.

1289-1292. *τίνα νέον σφάγιον γυναικείον μόρον λέγεις ἀμφικεῖσθαί μοι*;

*γυναικείον* is merely for *γυναικός*.

*ἐπ' ὀλέθρῳ*, 'to my destruction'; see 792 *ἐπὶ λῶβῳ*, and *τί μ' ὀλέκεις*; 1285.

1293. Here the central doors of the palace open, showing the corpse of Eurydice, which is rolled forward on the *ἐκκύκλημα*, a small platform on wheels. Frequently a sort of tableau was represented upon it, as in the *Electra* of Sophocles, where Orestes and Pylades are seen standing beside the corpse of Clytemnestra.

1299. *ἔναντα* : a Homeric form.

1301. *περὶ ξίφει* : so *Aj.* 828 *περὶ νεορράντῳ ξίφει*.

*βωμία* is not constructed with *λύει*, but with some word like *πessούσα* or *κειμένη* understood ; as in Eur. *Andr.* 357 *βώμιοι πίνοντες*.

1302. *λύει κελαινὰ βλέφαρα*, 'makes her eyelids fall in darkness.' *κελαινὰ*, proleptic, 'so that her eyes were darkened.'

1303. Megareus was elder brother of Haemon. This story is told in Eur. *Phoen.*, where he is called Menoeceus. He put an end to his life when Teiresias declared that his death would ensure victory to Thebes against Polynices.

1305. *κακὰς πράξεις σοι ἐφυμνήσασα*, i.e. *κακῶς πράττειν σοι ἐφυμνήσασα*. The plural in this sense is unusual.

1308. *ἀνέπταν*. This aorist is commonly used of the speaker's impression upon words or occurrences just past. So *ἐπήνεσ' ἔργον καὶ πρόνοιαν ἦν ἔθου Aj.* 536. Similarly *ἤσθην, ἔφριξα*.

*ἀνταίαν*, sc. *πληγὴν*. Accusative cognate.

1311. *συγκέκραμαι δῦα*. Bellermand, cf. *Aj.* 895 *οἶκῳ τῷδε συγκεκραμένην*, 'mingled with grief,' as if he and grief formed one being.

1312. *τῶνδε*, referring to Haemon ; *ἐκείνων*, to Megareus. Join *μόρων* with each.

1313. *τῇδε θανούσης*, 'by the dead lady here.'

1314. *καί*, in questions, see 726 *καὶ διδαζόμεσθα δὴ* ; 'Did she actually end her life?' See 1268 *ἀπελύθης*. *ἐν*, instrumental of the means. So 696.

1315. *αὐτόχειρ* : see 900.

1318. *ἀρμόσει*, intransitive. *ἐξ αἰτίας ἐμας*, 'apart from my blame,' i. e. 'to free me from blame.'

1319. *ὦ μέλειος*, sc. *ἐγώ*. Jebb compares 1211 *ὦ τάλας ἐγώ*.

1325. 'Who am no more than him that is as nothing'; Thompson. 'Whose life is but as death'; Jebb. We speak of 'a nobody.'

1326. *κέρδη παραινέις* : see 1032 *εἰ κέρδος λέγοι*.

1327. *τὰ γὰρ ἐν ποσὶν κακὰ κράτιστά ἐστι βράχιστα ὄντα*. *τὰ ἐν ποσὶν*, we should say 'before us,' or 'before our eyes.' The general sense is that Creon had best retire at once from the horror of the scene.

1330. *ἔχων*, for *ἐμῶν* of the MSS., adopted by Jebb from Pallis : 'That fate that is best for me of all fates.'

1332. *ὑπατος*, 'the best of all.' Cf. the use of *ὑπέρτερον* in 631.

1334. *μέλλοντα*, 'belong to the future.' *τῶν προκειμένων*, 'that which lies before us,' i. e. 'our immediate duty,' i. e. the proper attentions to the corpse of Eurydice.

1335. τῶνδε, i. e. the future.

δοιοσι χρὴ μέλειν, sc. the gods.

1336. μὲν only emphasizes: see 498 ἐγὼ μὲν οὐδέν. Without any following δέ.

1339. ἄγοιτ' ἄν: see 444.

1342. οὐδ' ἔχω, κ.τ.λ., 'I do not know upon which of the two I can look,' i. e. 'I dare look.' *Aj.* 514 οὐκ ἔστιν εἰς ὃ τι βλέπω.

πῇ κλιθῶ, 'where I am to find support,' i. e. he has lost all the props of declining years.

1345. λείχρια is the opposite of ὀρθά, 'slanting,' i. e. 'falling.'

τάν χεροῖν, 'all that I have in hand,' i. e. 'my whole life.'

τάδε with εἰσήλατο, 'has leapt thus upon my head'; Beller-mann. Cf. τὰδ' ἐξυβρίζει *El.* 293; internal accusative.

1346. Creon here is conducted from the stage. The Chorus concludes in anapaestic verse.

1347. τὸ φρονεῖν πολλῷ πρῶτον εὐδαιμονίας ὑπάρχει. An echo of the opposite sentiment in 1242-1243:

δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν,

ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

πρῶτον, 'the first,' i. e. 'the most important part.'

1349. τὰ εἰς θεοὺς, 'that which relates to the gods,' i. e. 'in our dealings with heaven.' γε, 'at any rate,' i. e. 'above all.'

For εἰς see 731.

1351. πληγὰς . . . ἀποτίσαντες. 'paying blows,' i. e. 'paying the penalty in blows.'

τῶν ὑπεραύχων with λόγοι.

1353. ἐδίδαξαν, 'teach,' i. e. by the reward they bring, they give a lesson of moderation. The aorist is gnomic.

γῆρας, 'in old age.'



# GRAMMATICAL POINTS, IDIOMS, AND REFERENCES



## **Abstract substantive :**

evolved from adjective, ll. 301, 795.

put for a person, ll. 320, 533, 650, 756, 760 (cf. 568, 676).

## **Accusative :**

after adjective, l. 788.

double, l. 319.

Internal,

cognate, ll. 133, 395, 514, 551, 1201, 1308.

limiting, ll. 112, 196, 675.

used in passive construction, l. 972.

with intransitive verb, l. 679.

of respect, l. 1095.

## **Adjective :**

in agreement with a compound expression, sometimes  
termed hypallage, ll. 26, 793, 863, 980.

active and passive, ἀμήχανος, ll. 79, 90, 92, 363.

adverbial, ll. 809, 823, 1018, 1230.

genitival, l. 1293.

neuter, for substantive, ll. 1209, 1265.

personal, for adverb, l. 387.

predicative, ll. 475, 1009, 1178, 1236.

transferred from one to another substantive, l. 423.

## **Adverbial expressions :**

adverb qualifying substantive, ll. 1251, 1252.

ὅδε, ll. 7, 155, 386, 526, 626, 868 1172, 1313.

τοῦτο μέν, l. 61.

τοῦτο, l. 165.

ἄκοσμος, ἀκοσμέω : ll. 660, 677, 730.

Alliteration : ll. 974, 1231.

ἀμπλακίσκω : ll. 554, 910, 1234.

ἀν :

with future, perhaps, l. 390.

repeated, ll. 69, 466, 468, 680, 884, 1156.

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**Anacoluthon:** ll. 260, 1279-1280.

**Anaphora:** ll. 296, 673, 898.

**Antiptosis:** ll. 318, 1242.

**Aorist:**

emotional, l. 1308.

gnomic, ll. 222, 478, 709, 1353.

with imperfect, l. 755.

**Aphaeresis:** ll. 40, 384, 389, 895.

**Apocope:** l. 1275.

**Apposition:**

partitive, ll. 413, 562.

plural, l. 709.

**Article:**

in apposition to vocative, l. 940.

collective, l. 106.

generic, l. 261.

with infinitive, ll. 27, 78, 236, 266, 443, 535, 664, 1106.

for pronoun, τοὺς δέ, l. 202.

τοῖς, l. 557.

τὸν δ', l. 1231.

for relative, ll. 606, 1035, 1086.

with vocative, ll. 100, 940.

**Assonance:** l. 360.

**Asyndeton:** ll. 29, 339, 768, 821, 876, 1037, 1079.

**Attraction:** to relative clause, ll. 404, 1156.

**Augment:** omitted, l. 411.

**αὐτός:** compounds of:

The force of αὐτός in compounds is usually to be interpreted from its sense of 'himself,' 'very,' 'actual'; and may therefore be termed intensive in the majority of examples. It gains, however, by implication from the context other senses besides the intensive, such as sociative, agential, reflexive, and even reciprocal.

αὐτάδελφος, ll. 1, 503, 696, intensive.

αὐτογέννητα, l. 864, reflexive.

αὐτόγνωτος, l. 875, agential.

αὐτοκτονέω, l. 56, reciprocal.

αὐτόνομος, l. 821, agential.

αὐτόπρεμα, l. 714, sociative.

αὐτοῦργος, l. 52, reflexive.

αὐτόφωρος, l. 51, reflexive.

αὐτόχειρ, l. 172, reciprocal.

ll. 306, 1175, intensive.

ll. 900, 1315, agential.

**Chiasmus** : ll. 1158-1159.

**Comparative** : l. 1210.

**Dative** :

causal, ll. 391, 691, 956.

of circumstance, l. 335.

indirect object, with local notion as well, ll. 186, 197, 1239.

of instrument, ll. 764, 961.

local, ll. 226, 1006.

of manner, ll. 169, 716, 960, 1003.

person interested, sometimes ethic, ll. 25, 37, 234, 278, 470,

509, 514, 618, 736, 904, 971, 1171.

of the point in which, ll. 208, 609, 659, 718.

**δα**, use of :

with genitive, ll. 639, 742, 1060, 1258.

**Doric form** : in dialogue, ll. 715, 1196.

**Dual form** : ll. 561, 769.

**Εἰπωμένη** : ll. 248, 712.

**eis** : for *πρός*, ll. 731, 1349.

**ἐκ** :

agent (direct or indirect), ll. 63, 93, 210, 293, 957, 973,  
1058.

causal, ll. 111, 180, 766.

local, l. 411.

means, ll. 207, 475.

temporal, l. 150.

**Ellipsis** : ll. 380, 486, 728, 732, 850, 1161, 1176.

**ἐν** :

'against,' l. 551.

forensic, l. 459.

instrumental, ll. 764, 962, 1003, 1229, 1314.

temporal, ll. 422, 1066.

**Epexegesis** : ll. 165, 206, 439, 490, 638, 1098, 1249.

**ἐνί** : ll. 156, 792, 1061, 1125, 1141, 1291.

**Epic words or phrases** : ll. 116, 130, 140, 424, 527, 604, 622, 627,  
653, 950, 963, 975, 1223, 1236, 1299.

**ἐχῶ** :

with aorist participle, ll. 22, 32, 77, 180, 192, 794, 1058, 1271.

perfect, l. 995.

**Future** :

for imperative, ll. 244, 885.

equivalent to threat, ll. 93, 307, 325.

**Genitive :**

- ablative, ll. 13, 21, 38.
- of agent, ll. 847, 1034.
- causal, ll. 82, 1177.
- for dative, ll. 187, 192.
- of definition, ll. 848, 1206.
- dependent on remoter verb, ll. 21, 537.
- double, ll. 795, 929, 966, 1204.
- of material, l. 114.
- objective, ll. 11, 174, 361, 633, 931, 1182, 1184, 1185, 1194.
- partitive, ll. 6, 42.
- possessive, ll. 10, 256.
- with verb of learning, l. 725.

**Hysteron Proteron : l. 9.****Imperative : of assumption, l. 1168.****Impersonal use : *νικάω*, l. 233.****Indicative : in general statement, ll. 179, 184, 507.****Inferiority : expressions of, ll. 678, 680, 746.****Infinitive :**

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- in dialogue : *μούνῃ*, l. 508.
- μούνον*, l. 705.
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- law, ll. 275, 797.
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- voting, ll. 60, 632.
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**Metrical points :**

- caesura, irregular or absent, ll. 544, 1021.
- change of quantity in the same word, l. 1240.
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- elision at end of line, ll. 350, 1031.
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- lengthening of short syllables, ll. 204, 318, 453, 712, 819, 820, 837.
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- with indicative, ll. 278, 1254.
- after verb of denial, l. 263.
- "    "    "    fearing, l. 1113.
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